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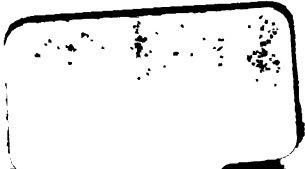
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S. H.



# CHORUS GEMS

A CHOICE COLLECTION OF

## SELECTED CHORUSES,

—BY—

MENDELSSOHN, BEETHOVEN, ROSSINI, BARNES,  
CURSCHMAN, PINSUTI, SULLIVAN, SMART,  
GADE, LESLIE, MCFARREN,  
AND OTHERS.

COMPILED AND ADAPTED FOR THE USE OF



MUSICAL SOCIETIES, SOCIAL GATHERINGS, AND  
PUBLIC EXHIBITIONS.

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VOLUME II.

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S. BRAINARD'S SONS,  
Cleveland and Chicago.

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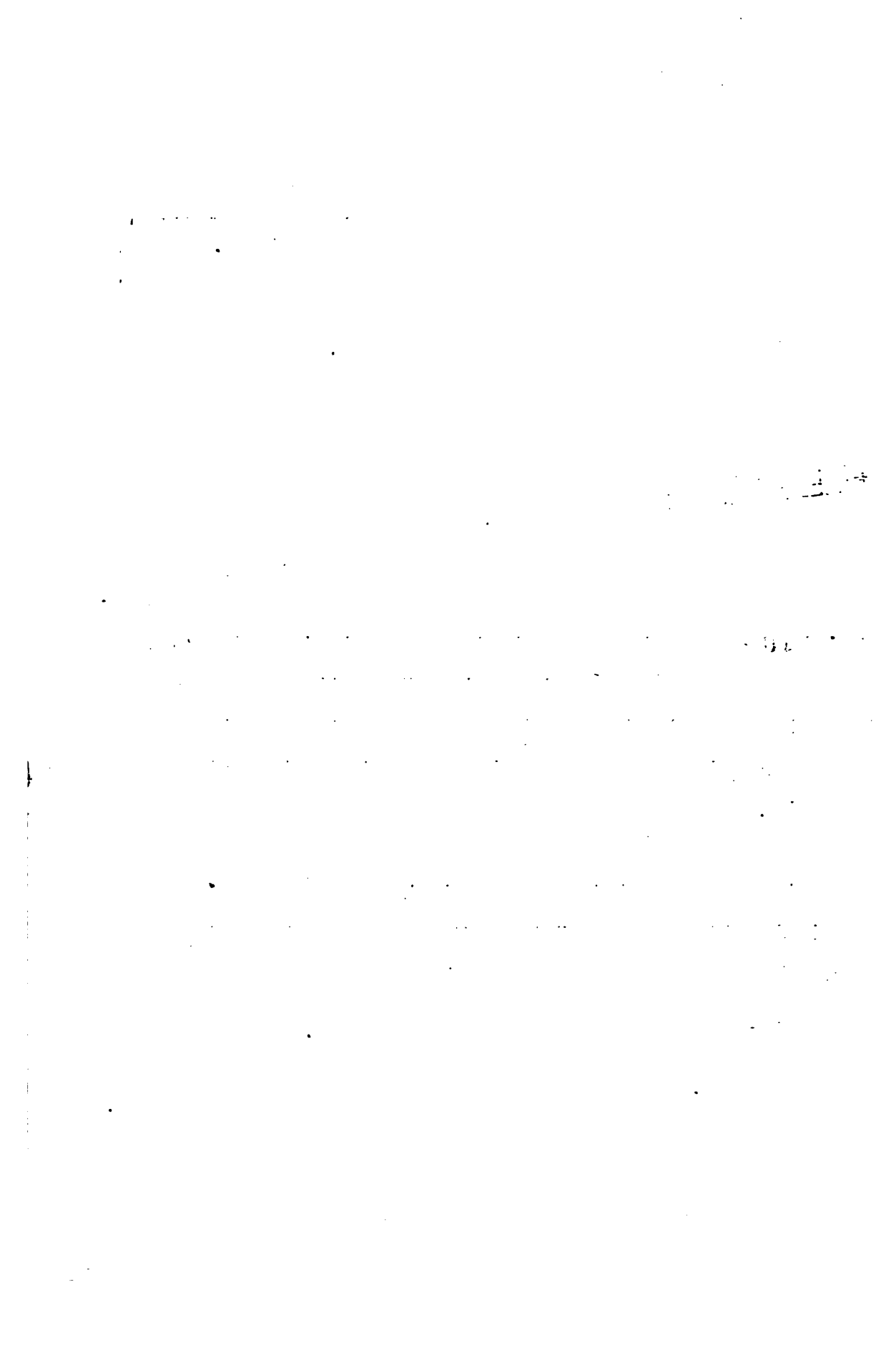
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## PREFACE.

The great success of **Chorus Gems**, volume one, among Singing Societies throughout the country, that have used it, has induced us to issue **Volume Two**, which will be found to fully equal its predecessor. It will be found what its name implies—"CHORUS GEMS"—selected from the many beautiful choruses and part songs by the best writers of the day.

**Volume Three** will soon follow and the high standard of this popular series of choruses will be fully maintained. Each of the choruses contained in either volume of "**Chorus Gems**," can also be obtained separately, neatly bound and clearly printed, at six cents each or sixty cents per dozen.

THE PUBLISHERS.





# THE BOATMAN'S GOOD NIGHT.

Composed by F. SCHIRA.

*Moderato. leg sotto voce.*



**SOPRANO.** *pp*  
Hill and vale and lake are sleep - ing, Dream - ing, in the moon's soft

**ALTO.**  
Sleep - - - - - ing, Dream - ing, in the moon's soft

**TENOR.**  
Hill and vale and lake are sleep - ing, Dream - ing, in the moon's soft

**BASS.**  
Sleep - - - - - ing, Dream - ing, in the moon's soft

*p*

light, And the stars, from Heav - en peep - ing, Bid us say,

light, And the stars, Bid us say,

*p* light, And the stars, from Heav - en peep - ing, Bid us say,

light, And the stars, Bid us say,

*f p*

## THE BOATMAN'S GOOD NIGHT,—CONTINUED.

*p stacc.* "Good night, good night!" Hill ..... and vale are sleep-ing in ..... *pp*

"Good night, good night!" *cres.* and vale are sleep-ing *cres.*

"Good night, good night!" Hill and vale, and vale are sleep-ing, Dream-ing

"Good night, good night!" Hill and vale, and vale are sleep-ing, Dream-ing

*cres.* *f* *pp*

*f* *pp* *sf* *pp*

the moon's soft light, dream - - - ing in the

the moon's soft light, dream - - - ing in

in the moon's soft light, dream - - - ing in

in the moon's soft light, ..... *f* *pp* *sf* *pp*

*sf* *pp*

moon's soft light dream ing *p poco rall.*

the moon's soft light, dream ing.

the moon's soft light, dream-ing *p poco rall.*

..... dreaming

*sf* *pp* *p*

*tempo leg. molto sotto voce.*

Hill and vale and lake are sleep-ing dream-ing, dream-ing, dream-ing,

*p* dream - - - - - ing, *ff* dream-ing, *p* dream-ing, dream-ing,

Hill and vale and lake are sleep-ing, dream-ing, dream-ing, dream-ing,

dream - - - - - ing, dream-ing, dream-ing, dream-ing,

pp *sotto voce e stacc.*

dreaming good night, good night, good night, good night, good night, good night,

dreaming good night, good night, good night, good night, good night, good night,

dreaming good night, good night, good night, good night, good night, good night,

dreaming good night, good night, good night, good night, good night, good night, dear-est

*p*

ff

See the ro - sy flush of morn-ing

cres. See the ro - sy flush of morn,

dear-est love, dear-est love, dear-est, See the ro - sy flush of morn,

love, dear-est love, dear-est love, dear-est, See the ro - sy flush of morn.

cres. f

## THE BOATMAN'S GOOD NIGHT.—CONTINUED.

*pp e leg.*

Creep - ing up the east - ern sky, Soon, too soon, all dan - ger

Creep - ing up the east - ern sky, Soon, too soon, all dan - ger

Creep - ing up the east - ern sky, Soon, too soon, all dan - ger

Creep - ing up the east - ern sky, Soon, too soon, all dan - ger

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, while the piano is in grand staff. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are 'Creep - ing up the east - ern sky, Soon, too soon, all dan - ger'. The piano accompaniment consists of chords and moving lines in both hands.

*p cres. f ff pp - leg.*

scorn - ing, O'er the lake our boat must fly! o'er the lake our

scorn - ing, O'er the lake our boat must fly! o'er the lake our

scorn - ing O'er the lake our boat must fly! o'er the lake our

scorn - ing O'er the lake our boat must fly! o'er the lake our

The second system continues the musical score with four vocal staves and piano accompaniment. The dynamics range from *p* to *ff* and back to *pp*. The lyrics are 'scorn - ing, O'er the lake our boat must fly! o'er the lake our'. The piano accompaniment includes chords and moving lines, with some notes marked with accents.

*p pp sotto voce. pp*

boat must fly! Soon, too soon, soon,

boat must fly! Soon, too soon, soon,

boat must fly! Soon, too soon, soon,

boat must fly! o'er the lake, o'er the lake, o'er the lake, o'er the lake, o'er the lake, o'er the lake, o'er the lake

The third system concludes the musical score with four vocal staves and piano accompaniment. The dynamics include *p*, *pp sotto voce*, and *pp*. The lyrics are 'boat must fly! Soon, too soon, soon,' followed by a longer line 'boat must fly! o'er the lake, o'er the lake, o'er the lake, o'er the lake, o'er the lake, o'er the lake, o'er the lake'. The piano accompaniment features chords and moving lines, with some notes marked with accents.

## THE BOATMAN'S GOOD NIGHT.—CONTINUED.

*molto sotto voce leg.**ff*

too. soon Hill and vale, and lake are sleep-ing dreaming

too soon, Sleep ing, dreaming

too, soon, Hill and vale, and lake are sleeping dreaming

lake o'er the lake.

*pp* *ff*

*pp* *ff* *pp* *molto voce staccato.*

in the moon's soft light! good-night, good-night, good-night, good-night,

in the moon's soft light! good-night, good-night, good-night, good-night,

in the moon's soft light! good-night, good-night; good-night, good-night,

good-night, good-night, good-night, good-night,

*pp* *ff* *pp*

*p* *p* *cres.* *ff*

good-night, good-night; Soon o'er the lake our boat must fly, must fly, must

good-night, good-night, Soon o'er the lake our boat must fly, must fly, must

good-night, good-night, Soon o'er the lake our boat must fly, must fly, must

good-night, good-night, soon must

*p* *cres.* *ff*

**THE BOATMAN'S GOOD NIGHT.—CONTINUED.**

fly soon, o'er the lake our boat must fly, our boat must fly, ... O'er the  
fly, soon o'er the lake our boat must fly, our boat must fly, ... O'er the  
fly, soon o'er the lake our boat must fly, our boat must fly, ... O'er the  
fly, ... O'er the

lake soon must fly, ... O'er the lake soon must fly, must  
lake soon must fly, ... O'er the lake soon must fly, must  
lake soon must fly, ... O'er the lake soon must fly, must  
lake soon must fly, ... O'er the lake soon must fly, must

fly! soon ... must fly, must fly, must fly, must fly, must fly, must fly,  
fly! soon ... must fly, our boat must  
fly! soon must fly, ... must fly, must fly, must fly, must fly, must  
fly! soon must fly, ... must fly, must fly, must fly, must fly, must

## THE BOATMAN'S GOOD NIGHT.—CONCLUDED.

*pp dim. pp molto sotto voce.*

must fly soon, soon, must fly, O'er the lake our  
 fly, soon our boat must fly; must fly, *pp* O'er the lake  
 fly, soon, soon must fly, O'er the lake,..... o'er the  
 fly, soon, soon our boat must fly, must fly, O'er the lake,

*un poco slargando morendo. ff fortissimo.*

boat must fly, o'er the lake soon must fly, must fly.....  
 we must fly, o'er the lake soon must fly, must fly.....  
 lake..... o'er the lake,..... soon must fly, must fly.....  
 we must fly, o'er the lake soon must fly, must fly.....

*p Adagio. ppp*

Good night! Good night!  
*Morendo.*  
*Pianissimo.* Good night! Good night.....  
 Good night! Good night!  
 Good night!

*p p p ppp*

# TELL ME, ROSES.

MUSIC BY J. BARNBY.

Met.  $\text{♩} = 120$ .

SOPRANO.

1. Tell me, ro - ses, ere ye die— While on De - lia's breast ye lay,
2. Yet a - gain, sweet ro - ses, tell, While on De - lia's breast ye lay,
3. Tell me, ro - ses, yet once more, In her cham - ber all the night,

ALTO.

TENOR: (8va lower.)

1. Tell me, ro - ses, ere ye die— While on De - lia's breast ye lay,
2. Yet a - gain, sweet ro - ses, tell, While on De - lia's breast ye lay,
3. Tell me, ro - ses, yet once more, In her chamber all the night,

BASS.

Since ye were al-low'd so nigh, Pri - thee, cher - ish'd ro - ses, say,  
 Since that ye did fare so well, Pri - thee, fa - vor'd ro - ses, say,  
 Since ye were al-low'd to pour Fra - grance out for her de - light,

Since ye were al-low'd so nigh, Pri - thee, cher - ish'd ro - ses, say,  
 Since that ye did fare so well, Pri - thee, fa - vor'd ro - ses, say,  
 Since ye were al-low'd to pour Fra - grance out for her de - light,



## TELL ME, ROSES.—CONCLUDED.

9

hear a sigh, That might chase my doubt a - way;  
 If by chance, Af - ter I had gone a - way;  
 as of yore, Ere I met her heav'nly sight;

hear a sigh, hear a sigh;  
 If by chance, gone a - way,  
 as of yore, Ere I met her;

Did you hear a sin - gle sigh,  
 If by chance a tear - drop fell,  
 Did she slum - ber as of yore, Ere I met her;

hear a sigh, hear a sigh;  
 If by chance, gone a - way,  
 as of yore, Ere I met her;

Tell me, ro - ses, can it be, That she heav'd a sigh for me?  
 Tell me, ro - ses, can it be, That she shed a tear for me?  
 Or, sweet ro - ses, can it be, That she wak'd to think of me?

Tell..... me That she heav'd a sigh for me?  
 Tell..... That she shed a tear for me?  
 Tell..... That she wak'd to think of me?

Tell me, ro - ses, can it be,.... That she heav'd a sigh for me?  
 Tell me, ro - ses, can it be,.... That she shed a tear for me?  
 Or, sweet ro - ses, can it be,.... That she wak'd to think of me?

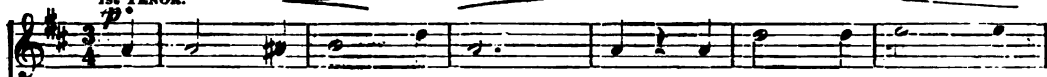
can..... it be,.... That she heav'd a sigh for me?  
 can..... it be,.... That she shed a tear for me?  
 can..... it be,.... That she wak'd to think of me?

## EVENING SONG.

C. KUNTZE, Op. 92.

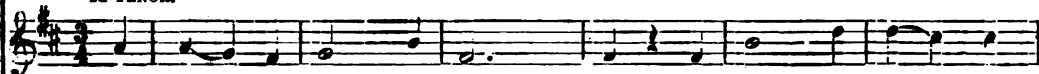
*Moderato.*

1st TENOR.



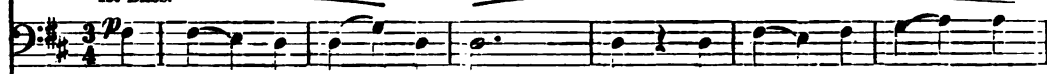
1. The day a - sleep is fall - - en, My heart is wide a -

2d TENOR.



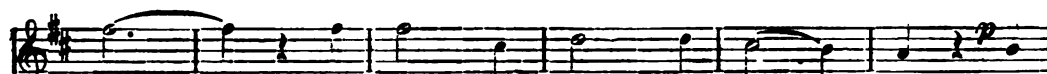
2. Now all is hush'd in slum - - ber, But, search - ing far a -

1st BASS.

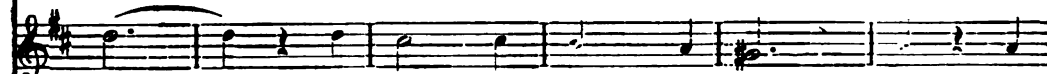


3. Ye stars, se - rene - ly burn - - ing, Ye lift our thoughts a -

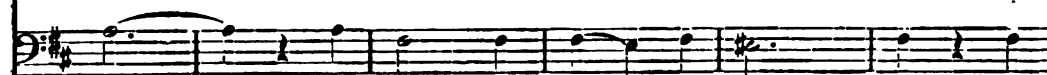
2d BASS.



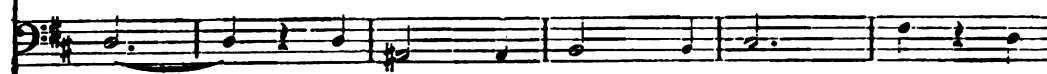
wake,..... And through the night low mur - - mur, The



way,..... Mine eye doth sweep as free - - ly As



bove,..... Can ye al - lay the yearn - - ing Of



## EVENING SONG.—CONTINUED.

O wond'rous ho - ly  
*pp*  
 dear old songs do make. O won-d'rous ho - - - ly . . .  
 To think of thee, be -  
*pp*  
 in the o - pen day. To think of thee, . . . Be - -  
 O heart to heart is  
*pp*  
 deep and ten - der love? O! heart to heart . . . is . . .

still - - ness,  
 still - - ness! O, dream - ful, sweet re - pose, . . . The wea - ry  
 lov - - ed,  
 lov - - ed, Be now my whole de - light! . . . For me a  
 dear - - er,  
 dear - - er In these still hours I trow; . . . Though part - ed

## EVENING SONG.—CONCLUDED.

day's wide por - - tals With key of gold ye close. .... The

joy - ful morn - ing, And, Sweet, to thee good night. .... For

we draw near - - er To one an - oth - er now. .... Though

The musical score for the first system consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#). It features a melody with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment is written in bass clef, providing harmonic support with chords and moving lines. Dynamic markings include accents and a piano (p) marking.

wea - ry day's wide por - - tals With key of gold ye close.....

me a joy - ful morn - ing, And, Sweet, to thee good-night.....

part - ed, we draw near - - er To one au - oth - er now.....

The musical score for the second system continues the vocal and piano parts. The vocal line maintains the same melodic style, with lyrics indicating a continuation of the previous lines. The piano accompaniment provides a steady harmonic background. Dynamic markings include piano (p), piano piano (pp), and accents.

# THY GOODNESS SPREADS.

BEETHOVEN.

*Maestoso.*

Oh God Thy good - ness spreads ... a - round a -

Oh God, Thy good - ness spreads ... a - round a -

Oh God, Thy good - ness spreads a -

*cres.* *p*  
like o'er all ex - ten - ded, By Thee we are with

like ... o'er all ex - ten - ded, By Thee we are with

- round o'er all ex - ten - ded, By Thee we are with

mer - cy crown'd, In dan - ger's hour de - fend - ed, In dan - ger's hour de -

mer - cy crown'd, In dan - ger's hour de - fend - ed, In dan - ger's hour de -

mer - cy crown'd, In dan - ger's hour de - fend - ed, In dan - ger's hour de -

# THY GOODNESS SPREADS.—CONCLUDED.

fen - ded ... Oh Lord! my tow'r, my re - fuge here, re -

fen - ded ... Oh Lord! my tow'r, my re - fuge here, re -

fen - ded, ... Oh Lord! my tow'r, my re - fuge here,

*cres.*

This system contains the first three staves of music. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The music is in a major key. The lyrics are: 'fen - ded ... Oh Lord! my tow'r, my re - fuge here, re -'. The piano part features a melodic line in the right hand and a harmonic line in the left hand. The lyrics are repeated on the second staff. The third staff continues the piano accompaniment, with the word 'cres.' indicating a crescendo.

ceive my tears, re - cieve my pray'r ... For I will

ceive my tears, re - cieve my pray'r ... For I will

re - cieve my tears,

This system contains the next three staves of music. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The lyrics are: 'ceive my tears, re - cieve my pray'r ... For I will'. The piano part continues the accompaniment. The lyrics are repeated on the second staff. The third staff continues the piano accompaniment, with the lyrics 're - cieve my tears,'.

*cres.* *decreas.*

pray be - fore Thee, for I will pray be - fore Thee.

pray be - fore Thee, for I will pray be - fore Thee.

This system contains the final three staves of music. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The lyrics are: 'pray be - fore Thee, for I will pray be - fore Thee.'. The piano part continues the accompaniment. The lyrics are repeated on the second staff. The third staff continues the piano accompaniment, with the lyrics 'pray be - fore Thee.'. The system is marked with 'cres.' and 'decreas.' indicating a crescendo and decrescendo respectively.

## THE SEA HATH ITS PEARLS.

Composed by CIRO FINISUTTI.

*pp e stacc.*

SOPRANO. The sea hath its pearls, The heaven hath its

ALTO. The sea hath its pearls, The heaven hath its

TENOR. The sea hath its pearls, The heaven hath its

BASS. The sea hath its pearls, The heaven hath its

PIANO. *pp*

*Sostenuto e cresc. f Dim. p*

stars; But my heart, my heart, ..... my heart hath its love ...

stars; But my heart, my heart, my heart hath its love

*ff risoluto*

Great are the sea and the heav - en, And great - er is my heart; And

Great are the sea and the heav - en, Yet great - er is my heart; And

## THE SEA HATH ITS PEARLS.—CONTINUED.

*sf* *Dim.* *p* *dol.*

fair-er than pearls and stars Flashes and beams my love.... Thou lit-tle youth-ful

fair-er than pearls and stars Flashes and beams my love....

maid-en, Come un-to my great heart, Come,

*sf* *p*

Come un-to my great heart, Thou lit-tle youth-ful maid-en,

un-to my great heart,

*mf*

Come un-to my great heart, My

*mf con molto accent.*

Come un-to my great heart; My heart, and the sea, and the heav-en are



[illegible]

## THE SEA HATH ITS PEARLS.—CONTINUED.

*pp*  
 way, are melt-ing a-way with love, are melt-ing a-way, a-way with  
 way, are melt-ing a-way with love, are melt-ing a-way, a-way with  
 way. are melt-ing a-way with love, with love..... with love,.....

*Rall.* *pp*  
 love, are melt-ing a-way a-way with love! The  
 love are melt-ing a-way, a-way with love! *molto Rall.* The  
 .... with love, .... with love .... are melt-ing a-way with love!.....

*a temp.* *p stacc.*  
 sea hath its pearls, The heaven hath its stars, But my  
*pp stacc.* sea hath its pearls The heaven hath its stars, But my  
 ..... The sea hath its pearls ..... The heav'n hath its stars;  
*pp stacc.* *p stacc.* *sost e cres.*

## THE SEA HATH ITS PEARLS.—CONCLUDED.

*f* *Dim.* *p* *p*

heart, my heart, ..... my heart hath its love, my heart, my

heart, my heart, ..... my heart hath its love, my heart, my

*f* *Dim.* *p* *p*

But my heart, ..... my heart hath its love, my heart, my

*Dim. e rall. p a tempo.* *p*

heart, my heart, ..... my heart, ..... my heart, .....

heart, my heart hath its love, My heart hath its love my

*ff* *p stacc.* *pp*

heart, my heart hath its love, My heart hath its love, my

*stacc.* *pp*

*cres. rall. dim. Grandioso.* *p*

..... my heart ..... hath its love.....

*stacc.*

heart hath its love, my heart bath its love.....

*stacc. Grandioso.* *p*

heart hath its love, my heart ..... hath its love.....

*stacc. Grandioso.* *p*

## TELL ME, FLORA.

Words by M. DEIGH.

Music by CIBO FINSUTL

*Treble. Moderato cantabile.*

1. Tell me, Flo - ra, tell me tru - ly, Why this  
 2. Tell me, Flo - ra, ze - phyr's play - ing, Spor - tive

*Alto.*

1. Tell me, Flo - ra, tell me tru - ly, Why this  
 2. Tell me, Flo - ra, ze - phyr's play - ing, Spor - tive

*Tenor.*

1. Tell me, Flo - ra, tell me tru - ly, Why this  
 2. Tell me, Flo - ra, ze - phyr's play - ing, Spor - tive

*Bass.*

1. Tell me, Flo - ra, tell me tru - ly, Why this  
 2. Tell me, Flo - ra, ze - phyr's play - ing, Spor - tive

*Moderato cantabile.*

heart no more is free,..... Why my thought are  
 thro' the lea - fy dell,..... Why they sound like

heart no more is free,..... Why my thought are  
 thro' the lea - fy dell,..... Why they sound like

heart no more is free,..... Why my thoughts are  
 thro' the lea - fy dell,..... Why they sound like

heart no more is free,..... Why my thought are  
 thro' the lea - fy dell,..... Why they sound like

heart no more is free,..... Why my thought are  
 thro' the lea - fy dell,..... Why they sound like

## TELL ME, FLORA.—CONTINUED.

so un - ru - ly, Why they on - - ly turn to  
 voi - ces say - ing, Flo - - ra scarce on earth should

so un - ru - ly, Why they on - - ly turn to  
 voi - ces say - ing, Flo - - ra scarce on earth should.

so.... un - ru - ly, Why they on - - ly turn to  
 voi - ces say - ing, Flo - - ra scarce on earth should

*p*

*pp e legato.*

thee? If a stu - - dious mood comes o'er me,  
 dwell? Why, when o'er the wa - ter steal - ing,

*pp e legato.*

thee? If a stu - - dious mood comes o'er me,  
 dwell? Why, when o'er the wa - ter steal - ing,

*pp e stacc.*

thee? If a stu - - dious mood comes o'er me,  
 dwell? Why, when o'er the wa - ter steal - ing.

*pp e legato.*  
*pp e stacc.*

## TELL ME, FLORA.—CONTINUED.

*mf*

And to read - ing I in - cline, Tell me why I  
Vil - lage bells' sweet mea - sures come, This the bur - den

*mf*

And to read - ing I in - cline, Tell me why I  
Vil - lage bells' sweet mea - sures come, This the bur - den

And to read - ing I in - cline, Tell me why I  
Vil - lage bells' sweet mea - sures come, This the bur - den

*p*

*mf* *rall.*

see be - fore me Flo - ra's name in ev - 'ry line?....  
of their peal - ing, Flo - ra, hast - en to thine home.....

*mf* *p* *rall.*

see be - fore me Flo - ra's name in ev - 'ry line?....  
of their peal - ing, Flo - ra, hast - en to thine home.....

see be - fore me Flo - ra's name in ev - 'ry line?....  
of thine peal - ing, Flo - ra, hast - en to thine home.....

*mf* *p* *rall.*

## TELL ME, FLORA.—CONCLUDED.

*a tempo.* *cres.* *p*

Tell me, Flo - ra, tell me tru - ly, Why my thoughts but  
 Tell me, Flo - ra, tell me tru - ly, Why this heart no

*a tempo.* *cres.* *p*

Tell me, Flo - ra, tell me tru - ly, Why my thoughts but  
 Tell me, Flo - ra, tell me tru - ly, Why this heart no

Tell me, Flo - ra, tell me tru - ly Why my thoughts but  
 Tell me, Flo - ra, tell me tru - ly Why this heart no

*a tempo.* *p* *cres.* *p*

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#). The tempo is marked 'a tempo.' and there are dynamic markings 'cres.' and 'p'. The lyrics are written below the vocal staves.

*ritenuto.* *dim.* *d rall.*

turn to thee? Why my thoughts but turn to thee?  
 more is free? Why this heart no more is free?

*f* *rall.*

turn to thee? Why my thoughts but turn to thee?  
 more is free? Why this heart no more is free?

turn to thee? Why my thoughts but turn to thee?  
 more is free? Why this heart no more is free?

*ritenuto.* *dim.* *rall.* *p*

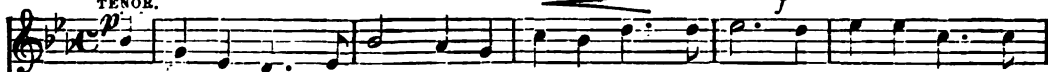
The second system of the musical score continues the composition. It features the same four-staff layout. The tempo is marked 'ritenuto.' and 'd rall.' (dim. and rallentando). There are dynamic markings 'dim.', 'f', and 'p'. The lyrics are repeated and then conclude with 'no more is free?'. The piano accompaniment includes a final chord marked 'p'.

## FAREWELL TO THE FOREST.

MENDELSSOHN.

*Andante non Lento.*

TENOR.



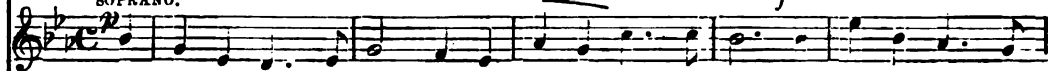
1. Thou for-est broad and sweep-ing, Fair work of na-ture's God, Of all my joy and

ALTO,



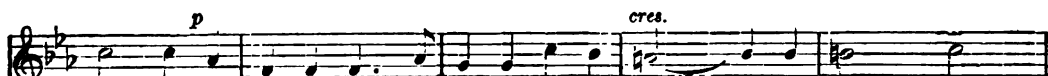
2. Who right-ly scans thy beau-ty, A sol-ern word shall read Of love, of truth, and

SOPRANO.

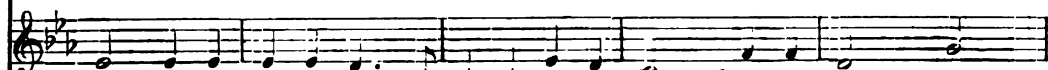


3. Ah! soon must I for-sake thee, My own, my shelt'-ring home, In sor-row soon be-

BASS



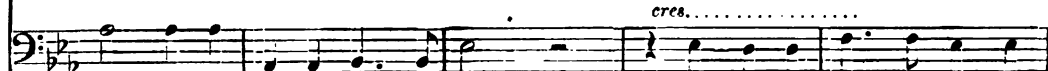
weep-ing, The con-se-crate a-bode! You would de-ceive-ing ev-er,



du-ty, Our hope in time of need, And I have read..... them oft-en,



take me, In yon vain world to roam, And there the world re-call-ing,





## FAREWELL TO THE FOREST.—CONCLUDED.

Mur-murs in vain a-larms, O might I wan-der nev-er, From thy pro-TECT-ing

Those words so true and clear, What heart that would not soft-en, Thy wis-dom to re-

Thy sol-EMN les-sons teach, 'Mid care and dan-ger fall-ing, No harm my soul shall

nev-er, O

*pp*

arms! Oh, might I wan-der nev-er, From thy pro-TECT-ing arms!

vere, What heart that would not soft-en, Thy wis-dom to re-vere?

reach, 'Mid care and dan-ger fall-ing, No harm my soul shall reach.

might I wan-der nev-er,

*f* *Dim.* *cres* *sf*

## O, BY RIVERS, BY WHOSE FALLS.

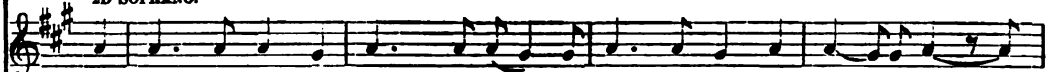
Arranged for five Voices.

SIR HENRY R. BISHOP.

*Andante  
Larghetto.*1ST SOPRANO.  
*Sotto voce.*

O, by riv - ers, by whose falls Me - lo - dious birds sing ma - dri - gals;  
Where sil - ver sands and peb - bles sing E - ter - nal dit - ties to the spring, Where

2D SOPRANO.

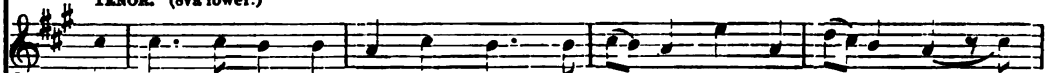


ALTO, or MEZZO SOPRANO.



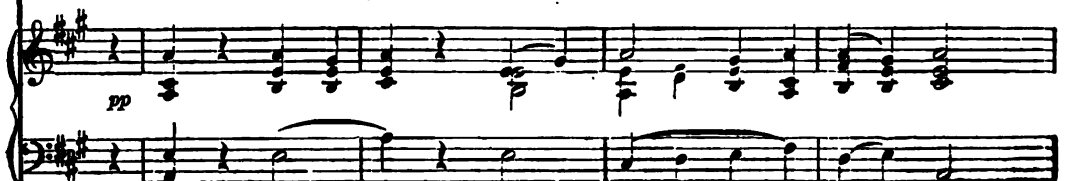
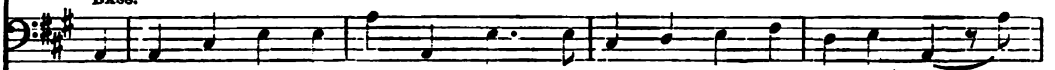
O, by riv - ers, by whose falls Me - lo - dious birds sing ma - dri - gals;  
Where sil - ver sands and peb - bles sing E - ter - nal dit - ties to the spring, Where

TENOR. (8va lower.)



O, by riv - ers, by whose falls, Me - lo - dious birds sing ma - dri - gals;  
Where sil - ver sands and peb - bles sing E - ter - nal dit - ties to the spring, Where

BASS.



## O, BY RIVERS, BY WHOSE FALLS.—CONTINUED.

*dol.* *f*

O, by riv-ers, by whose falls Me-lo-dious birds sing ma-dri-gals, The shepherd swains shall  
sil-ver sands and peb-bles sing E-ter-nal dit-ties to the spring, There shall you pass the

O, by riv-ers, by whose falls Me-lo-dious birds sing ma-dri-gals, The shepherd swains shall  
sil-ver sands and pebbles sing E-ter-nal dit-ties of the spring, There shall you pass the

O, by riv-ers, by whose falls Me-lo-dious birds sing ma-dri-gals, The shepherd swains shall  
sil-ver sands and pebbles sing E-ter-nal dit-ties to the spring, There shall you pass the

*Flauto.* *tr* *mf*

*tr* *pp* *tr* *pp*

dance and play,.... For they de-light on each May-day. For they de-light on each May-day.  
wel-come night,.... In syl-van pleasure and de-light, In syl-van pleasure and de-light.

dance and play,.... For they de-light on each May-day, on each May-day.  
wel-come night,.... the night in syl-van pleas-ure, in pleasure and de-light.

dance and play,.... For thy..... de-light, for thy de-light on each May-day.  
wel come night,.... In syl-van pleas-ure, in pleasure and de-light.

dance and play,.... For they de-light on each May-day, For they delight on each May-day.  
wel-come night,.... In syl-van pleasure and de-light, In syl-van pleasure and de-light.

dance and play,.... For they de-light on each May-day, For they delight on each May-day.  
wel-come night,.... In syl-van pleasure and de-light, In sylvan pleasure and de-light.

*Flauto.* *tr* *pp* *pp*

## O, BY RIVERS, BY WHOSE FALLS.—CONTINUED.

*dol. Grazioso, e non tanto Allegretto.*

With a fa la la la la, with a fa la la la la la, with a fa la la la la la,

With a fa la la la la la, with a fa la la la la la, with a fa la la la la la,

With a fa la la la la la, with a fa la la la la la, with a fa la la la la la,

*Grazioso, i non tanto Allegretto.*

*pp*

*cres. mf f Piu vivace.*

fa la la la, fa la la la, fa la la la la, With a fa la la la la la, with a

fa la la la, fa la la la, fa la la la la, With a fa la la la la la, with a

fa la la la, fa la la la, fa la la la la la, With a fa la la la la la, with a

fa la la la, fa la la la

*Piu vivace. mf*

## O, BY RIVERS, BY WHOSE FALLS.—CONCLUDED.

fa la la la la, with a fa la la la la la, fa la la la, fa

fa la la la la, with a fa la la la la la, fa la la la la,

fa la la la la with a fa la la la la la, fa la la la, fa la

fa

*cres.* *mf*

lal la, fa lal la, fa lal la la la.....

fa la, fa la lal la, fa lal la la la.....

lal la, fa lal la, fa lal la la la.....

*mf* *cres.* *f* *ff*

## SCHUBERT'S SERENADE.

Arranged by C. KUNTER.

1st TENOR < > < > < > < >

Through the leaves the night-winds moving mur - mur low and sweet,

2d TENOR

1st BASS *pp* *pp*

Through the leaves night wiuds moving murmur low, murmur low and sweet,

2d BASS *p*

Through the leaves the night-winds mov-ing mur - mur low and sweet,

*p* *p* *p*

< > < > < > < >

To thy cham - ber win-dow rov - ing, love hath led my feet,

*pp* *pp* *pp*

To thy chamber window, roving love hath led, love hath led my feet,

To thy cham - ber win-dow rov - ing, love hath led my feet,

*pp*

## SCHUBERT'S SERENADE.—CONTINUED.

Silent prayers of blissful feel - ing Link us though a - part, Link us tho' a -

Silent prayers of blissful feel-ing Link us ev - er, Link us tho' apart, Link us tho' a -

Silent prayers of blissful feeling, Link us tho' apart, Link us ev - er,

part, on the breath of music steal - ing to thy dream - ing heart.

part, on the breath of music steal-ing, stealing to thy dreaming heart.

Link us tho' apart, on the breath a promise stealing to thy dream-ing, to thy dreaming heart

## SCHUBERT'S SERENADE.—CONTINUED.

to thy dream - ing heart, Moonlight on the earth is sleep - ing,

Summer winds Rustle soft and low, Where the darkling streams are creeping,

to thy dream - ing, to thy dreaming heart, Moonlight on the earth is sleep - ing,

Winds are rust - ling low, Where the dark - ling streams are creep - ing,

Stealing to thy dreaming heart, Silver moonlight now is sleeping,

Winds are rust - ling low, Where the dark - ling streams are creep - ing,



## SCHUBERT SERENADE.—CONTINUED.

Dear - est let us go, All the stars keep watch in heav - en,

Dear-est, Dearest let us go, All the stars keep watch in heav - en,

Dear - est let us go, All the stars keep watch in heaven,

While I sing to thee, While I sing to thee, and the night for

While I sing to thee, While I sing to thee,

While I gen - tly, sweetly sing to thee, and the night for

While I sing to thee, While I gen - tly sweetly sing to thee, and the

## SCHUBERT'S SERENADE.—CONTINUED.

love was giv - en Dear-est come to me, Dear-est, come to

love was giv - en, Dear-est, dearest, come to me, Dearest, dearest, come to

night for love is given, Come, then, dear - est, Dearest, come to me, Come, then, dear - est,

me, Sad-ly in the forest mourning, Wails the Whippoorwill,

me, Sadly in the forest mourning, Wails the whippoorwill,

Dearest, come to me, Sadly in the forest mourning, Wails the Whippoor-

## SCHUBERT'S SERENADE.—CONCLUDED.

And the heart for thee is yearning, Bid it love be still, Bid it love be

And the heart for thee is yearning, Bid . . . it love be still, Bid it love be

will, And the heart for thee is yearn - ing, Bid it love, oh bid it love, be

still, . . . . . Bid it love be still. still.

O bid it, O bid it love be still.

still, . . . . . O bid it love be still, Bid it be still.

still, oh bid it love, be still, Bid it be still.

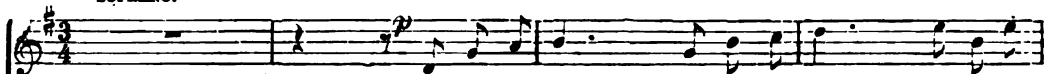
# SPRING WITH FAIRY FOOT RETURNING.

Words by MISS PEARSON, adapted by N. CONSTANTINE.

Music by ROSSINI'S "GUILLAUME TELL."

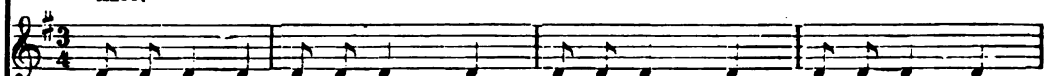
*Allegretto.*

SOPRANO.



1. Bright Spring with fai - - ry foot re - turn - - ing, Chasing  
2. Now sun and rain are seen ca - ress - - ing, From their

ALTO.

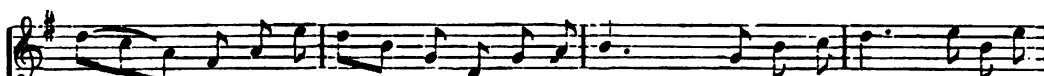
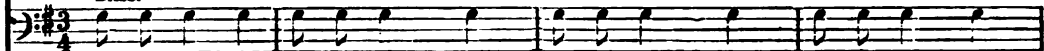


TENOR.



1. Spring with fai - ry foot re - turn - ing, Spring with fai - ry foot re - turn - ing,  
2. Sun and rain are seen ca - ress - ing, Sun and rain are seen ca - ress - ing.

BASS.



- Win - ter's days of mourn - ing, comes with her mer - ry voice, and warn - ing All things  
Kiss - es flows a bless - ing, The grate - ful earth with joys con - fess - ing, Bud and



- Chas - ing Win - ter's days of mourn - ing, Comes with mer - ry voice, and warning  
From their kiss - es flows a bless - ing, Grate - ful earth with joys con - fess - ing.



The musical score is written for a piano and voice. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into several systems, each containing a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano part includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings like *ff* (fortissimo) and *pp* (pianissimo).

sad..... to flee a-way, Whilst gai - ly sing-ing, Her mer - ry note  
 bloom.... shall deck each spray, Whilst gai - ly sing-ing, Her mer - ry note

All things sad to flee a-way, Whilst gai - ly sing-ing, Her mer - ry note  
 Bud and bloom shall deck each spray, Whilst gai - ly sing-ing, Her mer - ry note

ring-ing, The lark is up-spring-ing To wel-come the day,.....  
 ring-ing, The lark is up-spring-ing To wel-come the day,.....

ring - ing, The lark is up-spring-ing To wel - come the day, Streams flowing  
 ring - ing, The lark is up-spring-ing To wel - come the day, Glad eyes beam-ing

Soft winds blow-ing, Sunbeams glow-ing, Na-ture now is gay.  
 Sweet sounds streaming, Warm rays gleaming, Na-ture now is gay,

## SPRING WITH FAIRY FOOT RETURNING.—CONTINUED.

Bright Spring with fai - ry foot re-turn - ing, Chas-ing Win - ter's days of  
Now sun and rain are seen ca-ress - ing, From their kiss - es flows a

*pp*  
Spring with fai - ry foot re-turn - ing, Chasing Win - ter's days of mourn - ing,  
Sun and rain are seen ca-ress - ing, From their kiss - es flows a bless - ing,

mourn - ing, Comes with her mer - ry voice, and warn - ing All things sad to flee a -  
bless - ing, The grate-ful earth with joy con-fess - ing, Bud and bloom shall deck each

Come with mer - ry voice, and warn - ing All things sad to flee a-way, to  
Grate-ful earth with joy con-fess - ing, Bud and bloom shall deck each spray, shall

way. Bright Spring with fai - ry foot re-turn - ing, Chas-ing Win - ter's days of  
spray. Now sun and rain are seen ca-ress - ing, From their kiss - es flows a

*ff* *pp*  
flee a-way. Bud and bloom shall deck each spray, All things sad shall  
deck each spray. All things sad shall flee a-way Bud and bloom shall

*sempre p*

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into several systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano part includes various musical notations such as dynamics (ff, pp, cres.), articulation (accents), and a 'Sva' (Sustained) section. The score concludes with a final cadence in the piano part.

mourning, Comes with her mer - ry voice, and warn - ing All things sad to flee a -  
 bless - ing, The grateful earth with joy con - fess - ing, Bud and bloom shall deck each

flee a - way. Bud and bloom shall deck each spray, All things sad shall  
 deck each spray, All things sad shall flee a - way, Bud and bloom shall

way..... Whilst gai - ly sing - ing, Her mer - ry note  
 spray..... Whilst gai - ly sing - ing, Her mer - ry note

flee a - way, Whilst gai - ly sing - ing, Her mer - ry note  
 deck each spray, Whilst gai - ly sing - ing, Her mer - ry note

ring-ing, The lark is up - spring-ing To wel - come the day.

ring ing, The lark is up - spring-ing To wel - come the day.

## AVE MARIA.

(MOTETT.)

The English words adapted by the REV. J. TROUTBECK, M. A.

FRANK ABT, (Op. 428)

*Andante.*

TREBLE.

O Lord most ho - ly, O God most migh - ty,  
A - ve Ma - ri - a! gra - ti - a ple - na,

ALTO.

O Lord most ho - ly, O God most migh - ty,  
A - ve Ma - ri - a! gra - ti - a ple - na,

TENOR. (8va lower.)

O Lord most ho - ly, O God most migh - ty,  
A - ve Ma - ri - a! gra - ti - a ple - na,

BASS.

O Lord most ho - ly, O God most migh - ty,  
A - ve Ma - ri - a! gra - ti - a ple - na,

*Andante.*

O lov - ing Sav - ior, Thee would we be prais - ing with joy - ful lips,  
Do - mi - nus te - cum, be - ne - dic - ta tu in mu - li - e - ri - bus,

O lov - ing Sav - ior, Thee would we be prais - ing with joy - ful lips,  
Do - mi - nus te - cum, be - ne - dic - ta tu in mu - li - e - ri - bus,

O lov - ing Sav - ior, Thee would we be prais - ing with joy - ful lips,  
Do - mi - nus te - cum, be - ne - dic - ta tu in mu - li - e - ri - bus,

O lov - ing Sav - ior, Thee would we be prais - ing with joy - ful lips,  
Do - mi - nus te - cum, be - ne - dic - ta tu in mu - li - e - ri - bus,



## AVE MARIA.—CONTINUED.

*mf* *p*

for Thou hast re-deem ed us, Thou hast re - deem-ed us of Thy grace and mer - cy.  
 et be - ne - dic - tus, be - ne - dic - tus fruc - tus ven - tris tu - i Je - sus,

for Thou hast re-deem'd us, Thou hast re - deem ed us of Thy grace and mer - cy.  
 et be - ne - dic - tus, be - ne - dic - tus fruc - tus ven - tris tu - i Je - sus.

*mf* *p*

for Thou hast re-deem'd us, Thou hast re - deem-ed us of Thy grace and mer - cy.  
 et be - ne - dic - tus, be - ne - dic - tus fruc - tus ven - tris tu - i Je - sus.

Thou hast re-deem'd us, Thou hast re - deem'd us of Thy grace and mer - cy.  
 et be - ne - dic - tus, be - ne - dic - tus fruc - tus ven - tris tu - i Je - sus,

## TREBLE SOLO.

*poco animato.*

Teach us to know Thee, teach us to  
 Sanc - ta Ma - ri a, ma - ter

love Thee, make us to fol - low, To fol - low af - ter  
 De - i, o - ra pro no - bis, pro no - bis pec - ca -

## AVE MARIA.—CONTINUED.

*tempo primo. tranquillo.*

ho - li - ness; So - in temp - ta - tion, And in the hour of  
to - ri - bus O - ra pro no - bis, nunc, et in ho-ra mortis

This system features a vocal line with lyrics and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo is marked 'tempo primo. tranquillo.'.

*molto cres. sf dim.*

sad - ness, we shall find com - fort and help in Thee.  
nos - tra, o - ra, o - ra pro no - bis.

This system continues the vocal and piano parts. It includes dynamic markings: 'molto cres.' (molto crescendo), 'sf' (sforzando), and 'dim.' (diminuendo). The piano part has a 'dim.' marking in the lower register.

**TUTTI.**

Guide... us O Sav - ior, O... lov - ing Sav - ior,  
Sanc - ta Ma - ri - a! o - ra pro no - bis,

**TUTTI.**

Guide... us O Sav - ior, O... lov - ing Sav - ior,  
Sanc - ta Ma - ri - a! o - ra pro no - bis,

This system is for a tutti (all) section. It features four vocal staves (Soprano, Alto, Tenor 1, and Tenor 2/Bass) and a piano accompaniment. The lyrics are repeated for all voices. The piano part includes a 'p' (piano) marking.

## AVE MARIA.—CONCLUDET

*poco rit.* *mf* *dim.* *p*

So in the hour of sad - ness we shall find com - fort and help in Thee.  
*Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - tra.*

*mf* *p*

So in the hour of sad - ness we shall find com - fort and help in Thee.  
*Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - tra.*

*poco rit.* *mf* *dim.* *p*

So in the hour of sad - ness we shall find com - fort and help in Thee.  
*Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - tra.*

*mf* *p*

So in the hour of sad - ness we shall find com - fort and help in Thee.  
*Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - tra.*

*poco rit.*

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics in English and Latin. The bottom staff is a piano accompaniment. The music is in G major (one sharp) and 4/4 time. It features various dynamics including *poco rit.*, *mf*, *dim.*, and *p*. The lyrics are: 'So in the hour of sad - ness we shall find com - fort and help in Thee. Nunc, et in ho - ra mor - tis nunc, et in ho - ra mor - tis nos - tra.'

*p* *fz* *p* *pp*

A - - men, A - - men.....  
 A - - men. A - - men.....

*p* *fz* *p* *pp*

A - - men, A - - men.....  
 A - - men, A - - men.....

*p* *fz* *p* *pp*

A - - men, A - - men.....  
 A - - men, A - - men.....

*p* *fz* *p* *pp*

A - - men, A - - men.....  
 A - - men, A - - men.....

The second system of the musical score continues the vocal and piano parts. It consists of five staves. The top four staves are vocal parts with lyrics 'A - - men, A - - men.....'. The bottom staff is a piano accompaniment. The music continues in G major and 4/4 time, with dynamics *p*, *fz*, and *pp*. The lyrics are: 'A - - men, A - - men.....'.

## LOVE ME LITTLE, LOVE ME LONG.

With spirit. *mf*  
TRILL.

H. LANGE.

ALTO.  
Love me lit - tle, love me long, Is the bur - den of my song, Love that

TENOR, (8va lower)  
Love me lit - tle, love me long, is the bur - den of my song, ..... Love

BASS.  
Love me lit - tle, love me long, ..... is the bur - den of my song, ..... Love that

*mf*

is too hot and strong, Love that is too hot and strong burneth soon, .....  
... that is too hot and strong, ... that is too hot and strong burneth soon, burneth  
is, Love that is too hot and strong, too hot, Love that is too hot, .....  
hot and strong, .... Love that is too hot and strong, too hot and strong, Love that is too hot and

burneth soon to waste. Still, I would not, would not have thee  
soon, burneth soon to waste. Still I would not have, ... thee  
burneth soon to waste. Still I would, ... not have, I would not have thee  
strong burneth soon to waste. Still, I would not have thee

## LOVE ME LITTLE, LOVE ME LONG.—CONTINUED.

*cres.* *f*

cold; Still, still, still, still, not too bold;

cold; Still, still, still, still, not too bold; not too backward, not too backward

cold; Still, still, still, still, not too bold, not too backward, not too backward

*cres.* *f*

not too backward or too bold; Love that last-eth till 'tis old, Fad-

not too backward or too bold; Love that last-eth till 'tis old, .....

or too bold, ... too bold; Love that last-eth till 'tis old, .....

or ..... too bold; Love that last-eth till 'tis old, .....

*cres.* *riten.* *f* *slower.*

eth not in haste, Love that lasteth till 'tis old fad-eth not in haste.

Fad - - eth not in haste, fad-eth not, fad-eth not, ... in haste.

*rit.* *f* *slower.*

Fad-eth not in haste, fad-eth not, ... fad-eth not in haste.

Fad-eth not in haste, fad-eth not, fad-eth not in haste.

*rit.*

Winter's cold or summer's heat, Autumn's tempests on it beat, It can  
 Winter's cold or summer's heat, Autumn's tempests on it beat, It ...  
 Winter's cold or summer's heat, Autumn's tempests on it beat, It can  
 Winter's cold or summer's heat, Autumn's tempests on it beat, It can nev-er  
 nev-er know de-feat, It can nev-er know de-feat, It nev-er  
 can nev-er know de-feat, can nev-er know de-feat, It nev-er  
 nev-er, can nev-er know de-feat, can nev-er know de-feat,  
 know de-feat, It can nev-er know de-feat, can know de-feat, It can nev-er know de-  
 er nev-er can re-bel. Such the love, the love that I would  
 can nev-er can re-bel. Such the love that I, that I would  
 nev-er can re-bel. Such the love that I, the love that I would  
 feat, It nev-er can re-bel. Such the love, that I would  
 nev-er can re-bel. Such the love, that I would

## LOVE ME LITTLE, LOVE ME LONG.—CONCLUDED.

*cres.* *f*

gain Such, such, ... the love, I tell, I tell thee plain, ...

gain, Such, such the love I tell thee plain, ...

gain, Such, such ... the love, I tell thee plain, Such the love, I tell thee plain, I

gain, Such, such ... the love I tell thee plain, Such the love, I tell thee plain, I

*cres.* *f*

Such the love, I tell thee plain, Thou must give, or woo in vain, So ..

Such the love, I tell thee plain, Thou must give, or woo in vain, ...

*mf*

tell, I tell ... thee plain, Thou must give, or woo in vain, ...

tell, ... thee plain, Thou must give, or woo in vain, ...

*mf*

*cres.* *riten.* *f* *slower.*

to thee fare - well! Thou must give, or woo in vain, So to thee fare well!

So ... to thee fare-well, fare - well! So to thee fare-well!

*rit.* *f* *slower.*

So to thee fare - well! So to thee ... So to thee far-well!

So to thee fare - well! So to thee, So to the fare-well!

*rit.*

## LAND OF BEAUTY.

Words Translated from the German by REV. J. TROUTBECK.

Composed by F. MENDELSSOHN BARTHOLDY.

*Andante.*

1st TENOR. (Sya lower.)

Fra - grant o - dours, waft - ed o'er us, Scent the friend - - - ly

2d TENOR. (Sya lower.)

Fra - grant o - dours, waft - ed o'er us, Scent the friend - ly

1st BASS.

Fra - grant o - dours, waft - ed o'er us, Scent the friend - ly

2d BASS.

*Andant.**p**cres.*

gale; Winds of sum - mer, warm and gen - tle. Fill our

gale; Winds of sum - mer, warm and gen - tle,

*cres.*

gale; Winds of sum - mer, warm and gen - tle,

*cres.*

swell - - - ing sail, fill our swell - - - ing sail.

Fill our swell - ing sail, fill our swell - ing sail.

Fill our swell - ing sail, fill our swell - ing sail.

fill our sail.



## LAND OF BEAUTY.—CONTINUED.

## SECOND VERSE.

Na-ture's voi - ces, clear and ten - der, From the wood - land

Na-ture's voi - ces, clear and ten - der, From the wood - land

Na-ture's voi - ces, clear and ten - der, From the wood - land

*p*

call, Loud, then dy - ing, as the bil - lows Ev - er

call, Loud, then dy - ing, as the bil - lows

call, Loud, then dy - ing, as the bil - lows

*cres.*

rise..... and fall, ev - er rise..... and fall.

Ev - er rise and fall, ev - er rise.... and fall.

Ev - er rise and fall, ev - er rise.... and fall.

Ev - er rise and fall, rise and fall,

*p*

## LAND OF BEAUTY.—CONCLUDED.

## THIRD VERSE.

Land of beau - ty, canst thou com - fort To the soul ..... im -

Land of beau - ty, canst thou com - fort To the soul im -

Land of beau - ty, canst thou com - fort To the soul im -

*p*

part? Though thou charm us, canst thou give us Peace and

part? Though thou charm us, canst thou give us

*cres.*

part? Though thou charm us, canst thou give us

joy ..... of heart, peace and joy ..... of heart?

Peace and joy of heart, peace and joy of heart?

Peace and joy of heart, peace and joy of heart?

Peace and joy of heart, joy of heart?

*p*

## PARTING AND MEETING.

(VOLKSLIED OF MENDELSSOHN.)

Translated from the German by NATALIA MACFARREN.

Arranged for a choir by HENRY LESLIE.

*Poco sostenuto.*

TREBLE.

1. The heav'n - ly coun - cil hath de - creed To try us, if we love in - deed, By

ALTO.

TENOR. (8va lower.)

2. If e'er thou hast a rose - bud fair, And if thou che - rish it with care, Be-

*Poco sostenuto.**dim.**pp**cres**cen**do.*

part - ing, by part - ing. Al-tho' 'twixt heav'n and earth there's nought, So bit - ter - ly with

*dim**pp**cres**cen**do.*

ware then, be - ware then. Thou'lt see the flow'r that bloom'd at dawn, Ere night is clos - ing,

*dim.**pp**cres**cen**do.*

sor - row fraught As part - ing, as part - ing, yes, part - ing!

dead and gone, Pre - pare then, pre - pare then, pre - pare... then!

*f**p**pp**morendo.**ppp*

## PARTING AND MEETING.—CONTINUED.

3 And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine

3. And hast thou one, whom thou dost love, One dear to thee all else a - bove, Thine

*p*

*dim. pp cres cen do.*  
on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'lt

*dim. pp cres cen do.*  
on - ly, thine on - ly, Be - fore the ro - ses bloom a - gain, For hap - py hours thou'lt

*dim. pp cres cen do.*

*f p pp morendo. ppp*  
sigh in vain, So lone - ly, so lone - ly, so lone - ly!

*f p pp morendo. ppp*  
sigh in vain, So lone - ly, so lone - ly, so lone - ly!

*f p pp morendo. ppp*

## PARTING AND MEETING.—CONCLUDED.

4. But I would have thee hear a - right, would have thee hear, yes, hear a - right; When

4. But I would have thee hear a - right, would have thee hear, yes, hear a - right; When

*f* *p*

*cres* *cen* *do.*  
part - ing rends the heart in twain, 'Tis then we say; We

*cres* *cen* *do.*  
part - ing rends the heart in twain, 'Tis then we say; We

*Cres.* *f*

*f* *p* *pp* *morendo.* *ppp*  
meet a - gain, we meet a - gain, we meet a - gain, we meet a - gain!

*f* *p* *pp* *morendo.* *ppp*  
meet a - gain, we meet a - gain, we meet a - gain, we meet a - gain!

*f* *p* *pp* *morendo.* *ppp*

## GOOD NIGHT, FAREWELL.

FINALE SONG AND CHORUS.

Written by E. A. G.

Composed by GEORGE GARRETT, Mrs. D.  
SOLO. TREBLE

*Con spirilo.* Good night, fare-

*ff* *p*

*Ped.* \* *Ped.*

well, the day is spent; A-bove, a-round, the dark-ness spreads;

TREBLE & ALTO.  
TENOR.  
BASS.

Good night, fare-  
Good night, fare-

*f* *Ped.*

In

well, the day is spent; A-bove, a-round, the dark-ness spreads;

well, the day is spent; A-bove, a-round, the dark-ness spreads;

\* *Ped.* \* *Ped.* \*

## GOOD NIGHT, FAREWELL.—CONTINUED.

Heav'n's blue arch the stars ap-pear, The moon her sil - v'ry ra - diance

*mf* *p*

sheds; Our work is done, our song is sung: Good night, fare - well, Good

*smorz.* *cres.* *rall.* *ad lib.* *cres.* *pp*

night, Good night, fare-well, the day is spent; A - bove, A -

*pp* *pp sempre.*

Good night, good night,.... fare - well, the day is spent; A - bove,....

Good night, good night,.... fare - well, the day is spent; A - bove,....

*a tempo.* *pp* *Ped.* \* *Ped.*

round, the dark - ness spreads;

..... a - round, the darkness spreads: Good night, fare-well, the day is spent, A -

..... a - round, the darkness spreads: Good night, fare-well, the day is spent, A -

*Seg.* *f* \* *Ped.* \* *Ped.* \*

## GOOD NIGHT, FAREWELL.—CONTINUED.

bove, a - round, the dark - ness spreads; Our work is done, our song is

bove, a - round, the dark - ness spreads; Our work is done, our song is

This system contains two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment features a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

sung: Good night, fare - well, ..... fare - well, .....

sung: Good night, fare - well, ..... fare - well, .....

This system continues the vocal and piano parts. The vocal staves have long, sustained notes for the phrase 'fare - well'. The piano accompaniment continues with its characteristic eighth-note pattern. A 'Ped.' (pedal) marking is at the end of the system.

SOLO. CONTRALTO OR BASS *Piu lento ed espressivo.*

What - e'er of hope, what-e'er of

joy, Can grief.... be-qui'e or care des - troy, The dai - ly toil, the

*colla voce.*

This system begins with a solo section for Contralto or Bass, marked 'Piu lento ed espressivo'. The tempo and mood change significantly. The vocal line is more expressive and slower. The piano accompaniment also changes, with a more somber and slower feel. A 'Ped.' marking is at the end of the system.



## GOOD NIGHT, FAREWELL.—CONTINUED.

*rall. a tempo.*

cease-less care, Which track.... us ev-'ry where, A-like have lost their

*colla voce. a tempo.*

*dim. espress*

po-tent sway, And fade, as fades the dy-ing day, ..... The dai-ly

*cres. e rall.*

toil, the cease-less care, Which track..... us ev-'ry-where, A-like have

*rall. ad lib.* TREBLE.

lost their po-tent sway And fade, as fades the day. Night's

*colla voce. pp a tempo.*

*Ped.*

*rall. ad lib. a tempo primo.*

dreams bid those of day de-part, And clam the wea-ried heart: Good

*cres. colla voce. pp a tempo. primo.*

## GOOD NIGHT, FAREWELL.—CONTINUED.

night, fare - well, the day is spent; A - bove, a - round, the dark - ness

*p*

spreads; *ff*

Good night, fare - well, the day is spent; A - bove, a - round, the

Good night, fare - well, the day is spent; A - bove, a - round, the

Our work is done, our song is sung: Good night,

dark - ness spreads; Our work is done, our song is sung: Good night,

dark - ness spreads; Our work is done, our song is sung: Good night,

## GOOD NIGHT, FAREWELL.—CONCLUDED.

*accel - e - ran - do.*

fare - well, ..... good ..... night, Our task is done, our  
 fare - well, ..... good ..... night, Our task is done, our  
 fare - well, ..... good ..... night, Our task is done, our

*accel - e - ran - do.*

song is sung: Good night, fare - well, .....  
 song is sung: Good night, ..... fare - well, .....  
 song is sung: Good night, ..... fare - well, .....

*Ped.* \* *Ped.* \* *Ped.* \*

Good night. ....  
 Good night. ....  
 Good night. ....

*Ped.* \* *Ped.* \*

# THEN ROUND ABOUT THE STARRY THRONE.

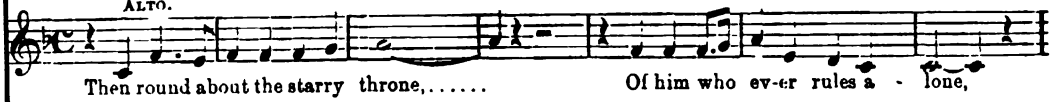
*A tempo ordinario.*

HANDEL.

*mf* TREBLE.



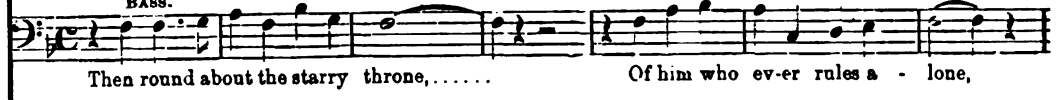
ALTO.



*mf* TENOR. (8va lower)



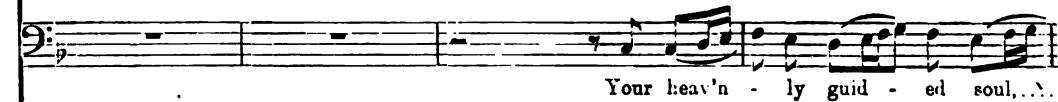
BASS.



*A tempo ordinario.*

*mf*

8va



## THEN ROUND ABOUT THE STARRY THRONE.—CONTINUED.

heav'n ly guid-ed soul shall climb, Your heav'n ly guid-ed soul shall climb; Of

guid - - - ed soul, Your heav'n ly guided soul shall climb; Of

guid - - - ed soul shall climb; Of

Your heav'n ly guid - - - ed soul shall climb; Of

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: 'heav'n ly guid-ed soul shall climb, Your heav'n ly guid-ed soul shall climb; Of'. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand.

all this earth-ly gross - ness quit, With glo - ry crown'd ....

all this earth-ly gross - ness quit, With glo - ry crown'd ....

all this earth-ly gross - ness quit, With glo -

all this earth-ly gross - ness quit, With glo - ry

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'all this earth-ly gross - ness quit, With glo - ry crown'd ....'. The piano accompaniment continues with a similar flowing melody and supporting bass line.

## THEN ROUND ABOUT THE STARRY THRONE.—CONTINUED.

for - ev - er sit,

for ev - er sit, And

ry crown'd for ev - er, for ev - er sit, And triumph over death, and thee, O time! And

crown'd ..... for ev - er sit,

And triumph over death and

triumph o-ver death, and thee, O time! and thee, O time! ..... and thee, O time! and thee

tri - umph o - ver death, and thee, O time! ..... and thee O time! and

And triumph over death and thee, O time! and

8va.

thee, O time! With glo - ry crown'd ..... for

O time! With glo-ry crown'd, ..... With glo - ry crown'd, ..... With

thee, O time! With glo-ry crown'd, ..... With glo - ry crown'd ..... With

thee, O time! With glo-ry crown'd, ..... With glo - ry crown'd, ..... With

8va. 8va.

## THEN ROUND ABOUT THE STARRY THRONE.—CONCLUDED.

ev - er, for ev - er sit, And triumph o-ver death, And  
 glo - ry crown'd for ev - er sit, And triumph over death and  
 glo - ry crown'd for ev - er sit, And triumph o-ver death and thee, O time! And triumph over  
 ..... for ev - er sit, for ev - er sit And tri - umph

Pedals.

triumph over death and thee, O time! And triumph over death and thee, O time! With  
 thee, O time! and thee, O time! With glo - ry crown'd and triumph over death and thee, O time! and  
 death, o-ver death and thee, O time! And triumph over death, And triumph over death, and  
 o - ver death and thee, O time! With glo - ry crown'd for ev - er sit, And

Ped.

glo - ry crown'd, for ev - er sit, and tri-umph o - ver death and thee, and thee, O time!  
 thee, O time! and thee, O time! and tri-umph o-ver death and thee, and thee, O time!  
 triumph over death and thee, O time! and tri-umph o-ver death and thee, and thee, O time!  
 triumph over death and thee, O time! and tri-umph o-ver death and thee, and thee, O time!

*Adagio.*

## O GREAT IS THE DEPTH.

*Allegro Moderato.*

St Paul.

First system of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staves. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo is marked 'Allegro Moderato.' and the attribution is 'St Paul.' The lyrics for the vocal part are: 'O great is the depth of the rich - es of wis - dom and knowledge of the'.

Second system of the musical score. The vocal part continues with the lyrics: 'Fath - er, O great is the depth of the rich - es of wis - dom'. The piano accompaniment provides harmonic support. The lyrics for the vocal part are: 'Fath - er, O great is the depth of the rich - es of the'.

Third system of the musical score. The vocal part continues with the lyrics: 'and the knowledge of the Fath - er. dom and of the knowl - edge of our God, O great is the'. The piano accompaniment continues with the same harmonic structure. The lyrics for the vocal part are: '... es of the wis-dom and the knowledge of our God. O great is the depth of the knowledge of the Fath - er, O great'.



## O GREAT IS THE DEPTH.—CONTINUED.

wis O great is dom, the wis - - - dom, great is O the great  
 wis - - - dom, O great is the wis - - -  
 is the wis - dom, O great is the knowl -

wis - dom, O great is the wis - dom,.... the knowl -  
 is the knowl - edge, O great is the wis - dom, The wis - dom, the  
 dom, O great is the depth..... of the wis-dom and of the  
 edge..... great is the depth of the wis - dom and

- edge of the Fath - er,  
 knowl - edge of our God,  
 knowl - edge of our God.  
 knowledge of the Fath - er, How deep and un-err - ing is he in his

## O GREAT IS THE DEPTH.—CONTINUED.

His ways are past our un - der - stand - ing, How deep and un - err - ing  
 judg - ments,

This system contains the first vocal and piano accompaniment. The vocal part is written in treble and bass staves with lyrics. The piano accompaniment is in grand staff (treble and bass). The key signature has one sharp (F#) and the time signature is 4/4.

is he in his judg - ments, How deep and un -  
 His ways are past our un - der - stand - ing, How deep and un -

This system continues the vocal and piano accompaniment. The lyrics are split across the vocal staves. The piano accompaniment continues in the grand staff.

err - ing, How deep and un - err - ing, How deep and un - err - ing, is he in his judg - ments,  
 err - ing, How deep and un - err - ing, His ways are  
 How deep and un - err - ing is he in his judg - ments,

This system contains the final vocal and piano accompaniment. The lyrics are split across the vocal staves. The piano accompaniment continues in the grand staff.

## O GREAT IS THE DEPTH.—CONTINUED.

His ways are past our un - der - stand - ing,

past our un - der - stand - ing, His ways are

How deep and un - err - ing

This system contains the first three staves of the musical score. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4.

ing How deep and un - err - ing, is he in his

past our un - der - stand - ing,

is he in his judgments, How deep and un - err - ing, Is he in his

This system contains the next three staves of the musical score. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4.

judg - ments, His ways are past our un - der - stand - ing, our un - der - stand - ing,

great is the

judg - ments, His ways are past our un - der - stand - ing,

This system contains the final three staves of the musical score. The top staff is a vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The key signature is one flat (B-flat), and the time signature is 4/4.

## O GREAT IS THE DEPTH.—CONTINUED.

O great is the depth of the rich - es of wis - dom and of the knowledge of our  
 depth of the  
 O great is the depth of the rich - es of wis - dom and of the knowledge of our

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C).

God for - ev - er more, His glo - ry for - ev - er more,  
 Sing his  
 God, Sing his glo - ry for - ev - er more, His glo - ry for - ev - er more,

This system contains the next two staves. The vocal line continues with the lyrics, and the piano accompaniment provides harmonic support. The notation includes various musical symbols such as notes, rests, and bar lines.

His glo - ry for - ev - er more, A - men, A - men, A - men,  
 Sing his  
 His glo - ry for - ev - er more, A - men, A - men, A - men,

This system contains the final two staves of the musical score. The vocal line concludes with the phrase 'A - men, A - men, A - men', and the piano accompaniment features a more complex, rhythmic pattern in the final measures.

## O GREAT IS THE DEPTH.—CONCLUDED.

A - men, A - men, A - - men, His glo -

A - men, A - men, A - - men, His glo -

The first system of the musical score, featuring vocal staves and piano accompaniment. The vocal parts have lyrics: "A - men, A - men, A - - men, His glo -". The piano accompaniment consists of a treble and bass staff with chords and moving lines.

ry for - ev - er more, A - men, A - - men, O great is t'

ry for - ev - er more, A - men, A - - men, O great is the

The second system of the musical score. The vocal parts continue with lyrics: "ry for - ev - er more, A - men, A - - men, O great is t'" and "ry for - ev - er more, A - men, A - - men, O great is the". The piano accompaniment continues with similar harmonic support.

depths of the rich - es of wis - dom and of the knowledge of our God.

depths of the rich - es of wis - dom and of the knowledge of our God.

The third system of the musical score. The vocal parts conclude with lyrics: "depths of the rich - es of wis - dom and of the knowledge of our God." and "depths of the rich - es of wis - dom and of the knowledge of our God." The piano accompaniment provides a final harmonic setting.

## GOD IN THE TEMPEST.

FRANZ SCHUBERT, Op. 112.

*Allegro Moderato.*  
SOPRANO.

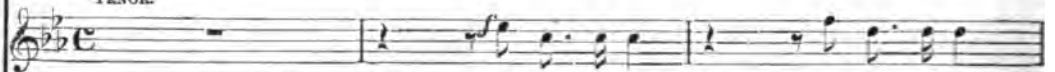
Thou Aw - ful One,

Thou Aw - ful One,

ALTO.



TENOR.



Thou Aw - ful One,

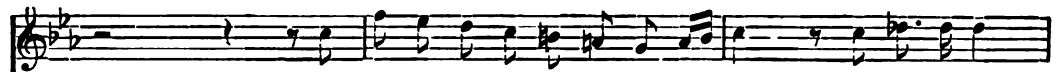
Thou Aw - ful One,

BASS.

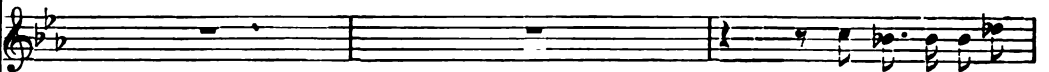
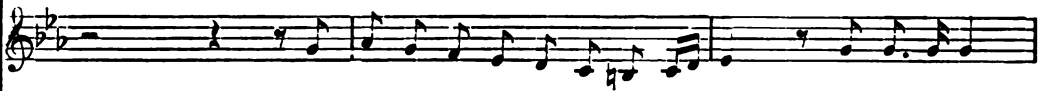


Thou Aw - ful One,

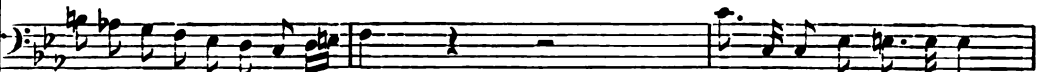
Thou Aw - ful One,

*Allegro moderato*

what child of man can stand be-fore Thy throne? Thou Aw-ful One,



Thou Awful One, what



child of man can stand before Thy throne?

Aw-ful One, O Aw-ful One,



## GOD IN THE TEMPEST.—CONTINUED.

can stand be-fore Thy throne? Thou Aw-ful One, what man can stand before Thy  
 what man can stand be-fore Thy throne? Thou Aw-ful One, can stand be-fore Thy  
 child of man can stand before Thy throne? Thou Aw-ful One,  
 Awful One, O Awful One, what child of man can stand be-fore Thy

throne? who? who?  
 who? who? who? Great is the  
 throne? who? who? who? Great is the Lord, His thun-ders roll,

Great is the  
 Great is the Lord, His thun-ders roll,  
 Lord, His thunders roll, His thunders roll, great is the Lord, yea great,  
 Great is the Lord, His thun-ders roll. great is the Lord, His thun-ders

## GOD IN THE TEMPEST.—CONTINUED.

Lord, His thun - ders roll, His thun - ders roll! He nods, and we are  
 great is the Lord, His thun - ders roll! He nods, and we are  
 great is the Lord, His thun - ders roll! He nods, and we are  
 roll, His thun - ders roll! He nods, and we are

*f* *p* *f* *p*

gone, He nods, and we are gone. He hides Him - self in  
 gone, He nods, and we are gone. He hides Him - self in  
 gone, He nods, and we are gone. He hides Him - self in

*f* *p* *cres.* *f* *p* *cres.* *f* *p* *cres.*

black - est night; the na - tions tremb - ling stand:  
 black - est night; the na - tions tremb - ling stand:  
 black - est night; the na - tions tremb - ling stand: and wing'd destruction

*f* *ff* *f* *ff* *f* *ff*



## GOD IN THE TEMPEST.—CONTINUED.

Destruction flies, De-

Destruction flies and wing'd destruction flies abroad at His most dread com-

Destruction flies, De-

lies abroad at His most dread command, and wing'd destruction flies abroad at His most dread com-

struction flies, Destruction flies, and wing'd destruction

mand, and wing'd destruction flies abroad at His most dread command. and wing'd destruction

struction fl, and wing'd destruction flies abroad at His most dread command, and wing'd destruction

mand, d wing'd destruction flies abroad at His most dread command, and wing'd destruction

flies abroad at His most dread command. He hurls the red bolt from the gloom, the

flies abroad at His most dread command. He hurls the red bolt from the gloom, the

flies abroad at His most dread command, He hurls the red bolt from the gloom, the forked lightnings

## GOD IN THE TEMPEST.—CONTINUED.

forked lightnings gleam: and rattling thunder rolls to earth adown a fiery stream, till

forked lightnings gleam: and rattling thunder rolls to earth adown a fiery stream, till

gleam: and rattling thunder rolls to earth adown a fiery stream, a fiery stream, till

This system contains three staves of vocal melody and two staves of piano accompaniment. The vocal parts are in treble and alto clefs, while the piano is in bass and tenor clefs. The music is in 2/4 time with a key signature of one flat (B-flat).

e - ven earth's foun-da - tion fast be-fore His an - ger shakes, and all that

e - ven earth's foun-da - tion fast be-fore His an - ger shakes, and all that

This system continues the vocal and piano parts from the first system. It features the same instrumental arrangement and continues the dramatic narrative of the storm.

*dim.* *p* *pp*

on it lives and moves, or swims in o - cean quakes. Then

*dim.* *p* *pp*

on it lives and moves, or swims in o - cean quakes. Then

This system includes dynamic markings: *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). The piano accompaniment features a prominent, rhythmic pattern in the left hand, likely representing the storm's intensity.

## GOD IN THE TEMPEST.—CONTINUED.

trembling na - ture knows her Lord and owns His migh - ty hand, when

trembling na - ture knows her Lord and owns His migh - ty hand, when

The first system of the musical score features a vocal melody in G major (one flat) and a piano accompaniment. The vocal parts are written in treble and bass staves, while the piano accompaniment is in grand staff. The lyrics are: "trembling na - ture knows her Lord and owns His migh - ty hand, when".

*cres.* all a-blaze the Heavens seem and burn - ing, burn - ing all the land, then *p*

*cres.* all a-blaze the Heavens seem and burn - ing, burn - ing all the land, then *p*

The second system continues the musical score. It includes dynamic markings: *cres.* (crescendo) and *p* (piano). The lyrics are: "all a-blaze the Heavens seem and burn - ing, burn - ing all the land, then".

trembling na - ture knows her Lord and owns His migh - ty hand, when

trembling na - ture . knows her Lord and owns His migh - ty hand, when

The third system concludes the musical score on this page. It repeats the vocal melody and piano accompaniment from the first system. The lyrics are: "trembling na - ture knows her Lord and owns His migh - ty hand, when".

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GOD IN THE 'TEMPEST.—CONTINUED.

all a-blaze the Heav - ens seem and burn - ing all the land.

all a-blaze the Heav - ens seem and burn - ing all the land.

The first system consists of two vocal staves (Soprano and Alto) and two piano staves. The vocal parts have the lyrics "all a-blaze the Heav - ens seem and burn - ing all the land." The piano accompaniment features a complex, rhythmic pattern in the right hand and a more melodic line in the left hand.

*dim.* *pp*

The second system is a piano accompaniment. It begins with a *dim.* (diminuendo) marking and ends with a *pp* (pianissimo) marking. The right hand plays a series of chords and single notes, while the left hand plays a more active, rhythmic line.

SOLO.

*Andante con moto.* *cres.* *f* *p*

And us, poor mortals, who can save, if He who dwells on high, and

*p* *cres.* *f* *p*

And us, poor mortals, who can save, if He who dwells on high, and

*Andante con moto.* *cres.* *f* *p*

Who can save, if He who dwells on high, and

The third system is a solo vocal part. It begins with the tempo marking *Andante con moto.* and includes dynamic markings *cres.*, *f*, and *p*. The lyrics are "And us, poor mortals, who can save, if He who dwells on high, and". The fourth system continues the solo with the same tempo and dynamic markings, with the lyrics "Who can save, if He who dwells on high, and". The piano accompaniment is present throughout, providing a harmonic and rhythmic foundation for the vocal line.

## GOD IN THE TEMPEST.—CONTINUED.

CHORUS.

scatters worlds like witherd leaves, should hear not when we cry? A

*p*

scatters worlds like witherd leaves, should hear not when we cry? A

God we have, all grace, all love, His mer-cy who can scan? He rules us

*f* *p*

God we have, all grace, all love, His mer-cy who can scan? He rules us

all with patience mild, the migh - ty Friend of man; a God we have, all grace, all

*p* *f* *p*

all with patience mild, the migh - ty Friend of man; a God we have, all grace, all

## GOD IN THE TEMPEST.—CONCLUDED.

love, His mer-cy who can scan? He rules us all with patience mild, the migh-

love, His mer-cy who can scan? He rules us all with patience mild, the migh-

ty Friend of man; *cres.* all grace, all love,—

ty Friend of man; a God we have, all grace, all love.— He

ty Friend of man; all grace, all love,

us all with pa-tience mild, the migh-ty Friend of man.

*cres.* rules us all with pa-tience mild, the migh-ty Friend of man.

us all with pa-tience mild, the migh-ty Friend of man.

## FAST THE NIGHT IS FALLING.

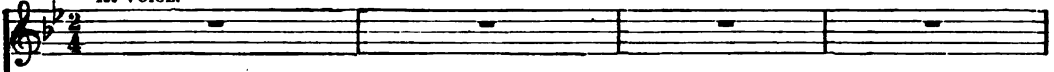
TRIO, For Female Voices.

Words by GEO. COOPER.

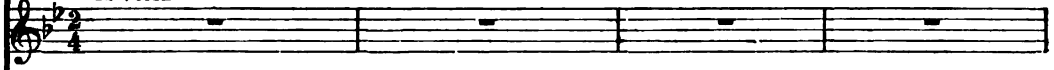
Music by HENRY SMART.

*Andantino.*

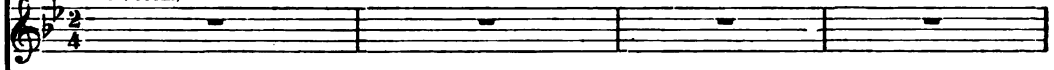
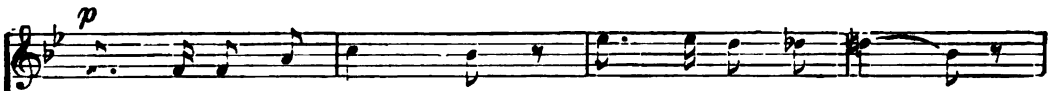
1st VOICE.



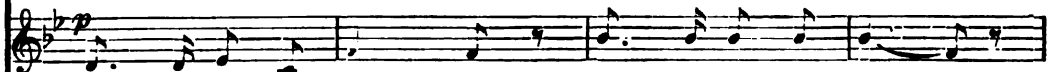
2d VOICE.



3d VOICE.

*Andantino.*

1. Fast the night is fall - ing, Day in glo - ry dies;....  
 2. Still the heart's re - pin - ing, Calm and gen - tle eve;...



1. Fast the night is fall - ing, Day in glo - ry dies;....  
 2. Still the heart's re - pin - ing, Calm and gen - tle eve;....



## FAST THE NIGHT IS FALLING.—CONTINUED.

*cres.*

Birds to rest are call - ing, Gold - en red the skies....  
Stars in beau - ty shin - ing, Glad the eyes that grieve....

*cres.*

Birds to rest are call - ing, Gold - en red the skies....  
Stars in beau - ty shin - ing, Glad the eyes that grieve....

*cres.*

*p*

La - bor now is sleep glad - ing,  
Vis - ions fair of glad - ness,

La - bor now is sleep - - ing,  
Vis - ions fair of glad - - ness.

*p*

Hushed the voice of care;.... Shad - ows round are creep - ing,  
Earth would fond - ly share;.... While in pen - sive sad - ness,

Hushed the voice of care;  
Earth would fond - ly share;  
Shad - ows round are creep - ing,  
While in pen - sive sad - ness,



## FAST THE NIGHT IS FALLING.—CONCLUDED.

*p* Na - ture kneels in prayer!..... *mf ritard.* Na - ture  
 Na - ture kneels in prayer!..... Na - ture

*p* Na - ture kneels in prayer!..... Shad - ows round are creep - ing  
 Na - ture kneels in prayer!..... While in pen - sive sad - ness,

*p* Now all na - - - ture

*p* *col voce.*

kneels in prayer!.....

Na - ture kneels in prayer!.....

kneels in prayer!.....

*Ped.* *mf*

*ritard.* 1st. 2nd.

## RISE! SLEEP NO MORE. (Hunting Song.)

GLEE FOR FOUR VOICES, S. A. T. B.

J. BENEDICT.

*Allegro con Spirito.*

1. Rise! sleep no more, 'tis a no-ble morn, The dews hang thick on the  
 2. Now, through the copse where the fox is found, And o'er the brook, at a

1. Rise! sleep no more, 'tis a no-ble morn, The dews hang thick on the  
 2. Now, through the copse where the fox is found, And o'er the brook, at a

fringed thorn And the frost shrinks back like a beaten hound, Un-der the streaming, the streaming  
 mighty bound, And o'er the highlands and o'er the low, O'er fur-rows, o'er meadows, the hunt-ers

fringed thorn And the frost shrinks back like a beaten hound, Un-der the streaming, the streaming  
 mighty bound, And o'er the highlands and o'er the low, O'er fur-rows, o'er meadows, the hunt-ers

ground, Behold where the bil-low-y clouds flow by, the clouds flow  
 go... A-way, as a hawk flies at its prey, flies full at his

ground, Behold where the bil-low-y clouds flow by, the clouds flow  
 go... A-way, as a hawk flies at its prey, flies full at his

1 Behold where the bil-low-y  
 2 A-way, as a hawk flies

## THE HUNTING SONG.—CONTINUED.

by.... And leave us a-lone in the clear grey sky, the clear grey.... sky.... Our  
prey.. So flies the hunter a-way, a-way, he fi - - eth a-way.... From the

by.... And leave us a-lone in the clear grey sky, the clear grey.... sky.... Our  
prey.. So flies the hunter a-way a-way, he fi - - eth a-way.... From the

clouds flow by,  
at his prey, And leave us a-lone in the clear grey sky.  
So fi-eth the hunter a-way, away.

hors-es are read-y and steady, so-ho! Our hors-es are read-y and steady, so-ho! I'm  
burst at the cov-er, till set of sun, From the burst at the cov-er, till set of sun, When the

hors-es are read-y and steady, so-ho! Our hors-es are read-y and steady, so-ho! I'm  
burst at the cov-er, till set of sun, From the burst at the cov-er, till set of sun. When the

Our hors-es are read-y and steady, so-ho! Our hors-es are read-y and steady, so-  
From the burst at the cov-er, till set of sun, From the burst at the cover, till set of

gone, like a dart from the Tartar's bow, I'm gone, like a dart from the Tar-tar's bow.  
red fox dies, and the day is done, he dies, and the day, the day is done.

gone, like a dart from the Tartar's bow, I'm gone, like a dart from the Tar-tar's bow. Hark!  
red fox dies, and the day is done, he dies, and the day, the day is done. Hark!

ho! I'm gone, like a dart from the Tartar's bow, like a dart from the Tar-tar's bow.  
sun, When the red fox dies, and the day is done, and the day.... the day.... is done.

## THE HUNTING SONG.—CONTINUED.

1. Who calleth the Maiden morn From her sleep in the woods and the.  
 2. What sound on the wind is borne? 'Tis the conquering voice of the

*p* *cres.*

hark! hark! hark! tally-ho! tallyho! tally-ho! tally-

tallyho! tallyho! tallyho

*f* *cres.* *f* *p*

stubble corn. From her sleep in the stubble corn? The horn, the horn, the horn . . . The  
 hunter's horn, 'Tis the voice of the hunter's horn. The horn, the horn, the horn . . . The

ho! tally-ho! tally-ho! The horn, the horn, the horn . . . The

tallyho! tallyho! The horn, the horn, the horn . . . The

*dim.* *dim.*

mer-ry, sweet ring of the hunt-er's horn, The mer-ry, sweet ring of the hunt-er's  
 mer-ry, bold voice of the hunt-er's horn, The mer-ry, bold voice of the hunt-er's

*dim.* *dim.*

mer-ry, sweet ring of the hunt-er's horn, The mer-ry, sweet ring of the hunt-er's  
 mer-ry, bold voice of the hunt-er's horn, The mer-ry, bold voice of the hunt-er's

*dim.* *dim.*

horn, Tally - ho! tally - ho! tal - ly - ho! tal - ly -

horn, Tal - ly - ho! tal - ly - ho! tal - ly - ho! tal - ly - ho!

horn, Tally - ho! tal - ly - ho! tally - ho! tal - ly - ho!

horn, Tal - ly - ho! tal - ly - ho! tal - ly - ho! tal - ly -

horn, Tal - ly - ho! tal - ly - ho! tal - ly - ho! tal - ly -

ho!

hark a - way! tal - ly - ho! hark a - way! tal - ly - ho!

Tally - ho! tal - ly - ho! tal - ly - ho! tal - ly - ho!

I am  
When the

hark a - way! tal - ly - ho! hark a - way! tal - ly - ho!

Tally - ho! tal - ly - ho! tal - ly - ho! tal - ly - ho!

ho!

I am  
When the

like a dart from the Tar - tar's bow. Tally - ho! hark a - way!

red fox dies and the day is done. Tally - ho! tally - ho!

gone like a dart, Tally - ho! hark a - way!

red fox dies, Tally - ho! tally - ho!

like a dart from the Tar - tar's bow. Tally - ho! hark a - way!

red fox dies, and the day is done. Tally - ho! tally - ho!

gone like a dart, Tally - ho! hark a - way!

red fox dies, Tally - ho! tally - ho!

## LULLABY OF LIFE.

Poetry by REV. S. J. STONE.

FOUR PART SONG FOR MIXED VOICES.

Music by HENRY LESLIE.

*Allegretto non Troppo.**mf Soprano*

Sleep, lit - tle flow - er, . . . . . whose pe - tals fade and

*mf Alto.*

Sleep, lit - tle flow - er, . . . . . whose pe - tals fade and

*mf Tenor.*

Sleep, lit - tle flow - er, . . . . . whose pe - tals fade and

*mf Bass.*

Sleep, lit - tle flow - er, . . . . . whose pe - tals fade and

The first system of the musical score consists of four vocal staves and a piano accompaniment. The Soprano staff begins with the lyrics 'Sleep, lit - tle flow - er, . . . . . whose pe - tals fade and'. The Alto, Tenor, and Bass staves follow with similar lyrics. The piano accompaniment is written in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 2/4. The dynamics are marked 'mf'.

The second system of the musical score continues the four-part vocal setting and piano accompaniment. The lyrics for the vocal parts are 'fall O'er the sun - less ground; Ring no more peals of'. The piano accompaniment continues with the same key signature and time signature. The dynamics are marked 'mf'.

## LULLABY OF LIFE.—CONTINUED.

per - fume on the air..... Sleep.... long and sound.....

per - fume on the air..... Sleep.... long and sound.....

This system consists of five staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are additional piano accompaniment parts. Dynamics include *f* (forte) and *pp* (pianissimo).

Sleep..... Sleep..... Sleep..... Sleep.....

Sleep..... Sleep..... Sleep..... Sleep.....

This system consists of five staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are additional piano accompaniment parts. Dynamics include *pp* (pianissimo).

Sleep sum - mer wind..... whose breathing grows more faint, As night draws

whose breathing grows more faint, As night draws

Sleep sum - mer wind..... whose breathing grows more faint, As night draws

This system consists of five staves. The first two staves are vocal parts with lyrics. The third staff is a piano accompaniment. The fourth and fifth staves are additional piano accompaniment parts. Dynamics include *mf* (mezzo-forte).

## LULLABY OF LIFE.—CONTINUED.

slow - ly nigh; Cease thy sweet chant-ing in the clois - tral

slow - ly nigh; Cease thy sweet chant-ing in the clois - tral

This system contains the first two staves of the musical score. The top staff is a vocal line with lyrics, and the bottom staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo/mood is indicated as 'slow'.

woods And seem ..... to die .....

woods And seem ..... to die .....

This system contains the next two staves. The vocal line continues with the lyrics 'woods And seem ..... to die .....'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand. A forte dynamic 'f' is marked above the vocal line.

*pp* Sleep, Sleep, Sleep, ..... Sleep.

*pp* Sleep, Sleep, Sleep, ..... Sleep.

*pp* Sleep, Sleep, Sleep, ..... Sleep.

This system contains the final two staves. The vocal line repeats the word 'Sleep' four times with a piano dynamic 'pp' (pianissimo) marking. The piano accompaniment provides a gentle, rhythmic accompaniment. The key signature and time signature remain consistent with the previous systems.



## LULLABY OF LIFE.—CONTINUED.

*Lento quasi Recit.*

Sleep, thou great o - cean, whose wild wa-ters sink un - der the set - ting

Sleep, thou great o - cean, whose wild wa-ters sink un - der the set - ting

This system contains two staves of vocal melody and two staves of piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The tempo/mood is marked 'Lento quasi Recit.'.

sun; Hush the loud mu-sic of thy war - ing waves Till night is

sun; Hush the loud mu-sic of thy war - ing waves Till night is

This system continues the vocal and piano parts. The piano accompaniment features a prominent bass line with descending and ascending patterns.

*piu lento dim:* done Sleep, sleep, sleep. *Tempo lmo.* Sleep thou tir - ed heart, .....

*piu lento dim:* done Sleep, sleep, sleep. *Tempo lmo.* Sleep thou tir - ed heart.

This system introduces a change in tempo and dynamics. The tempo is marked 'Tempo lmo.' (Moderato) and the dynamics include 'ppp' (pianissimo) and 'pp' (piano). The piano accompaniment features a more active, rhythmic pattern in the right hand.

## LULLABY OF LIFE.—Continued.

whose moun-tain pul - ses droop With - in the val - ley

whose moun-tain pul - ses droop With - in the val - ley

This system contains two staves of vocal melody and two staves of piano accompaniment. The key signature has two sharps (F# and C#). The vocal parts enter with the lyrics 'whose moun-tain pul - ses droop With - in the val - ley'. The piano accompaniment provides a harmonic foundation with chords and moving lines in both hands.

cold;..... On pains and pleas - ures, fears and hopes of

cold;..... On pains and pleas - ures, fears and hopes of

This system continues the vocal and piano parts. The vocal melody features a long note on 'cold;' followed by a series of eighth notes. The piano accompaniment includes a *ppp* (pianissimo) marking under the first measure of the second system.

life..... Let..... go thine hold.....

life.... Let.... go thine hold.....

This system concludes the vocal and piano parts. The vocal melody has a long note on 'life.....' and a final phrase 'Let..... go thine hold.....'. The piano accompaniment features a *f* (forte) marking and concludes with sustained chords.

*ppp*

Sleep, Sleep, Sleep, Sleep

*ppp*

Sleep, Sleep, Sleep, Sleep

*ppp*

*Adagio non Troppo. cres cen do*

Sleep, for 'tis on - ly sleep and there shall be.....

*cres cen do. be*

Sleep, for 'tis on - ly sleep.. and there sha'll be

Sleep..... for 'tis on - ly sleep and there shall .....

*cres cen do.*

new life for all at day: So sleep all.....

new life..... for all at day: So sleep all.....

new life for all at day:..... So sleep all.....

be new life for all at day:.....

*dim.*

sleep..... all un - til..... the rest - - - ful night has

*dim.!*

sleep..... all un - til..... the rest - - - ful night has

So sleep un - ti the rest - ful night has

*dim.*

*p* *pp*

pass'd a-way .. pass'd a - way. Sleep,

pass'd, pass'd, pass'd a - way. *p* Sleep, *pp.*

pass'd..... pass'd a - way. *dim.* Sleep.

*dim* *roll* *ppp* en - - - tan *co.*

sleep, sleep, sleep, sleep

*dim.* *ppp*

sleep, sleep, sleep, sleep

sleep. sleep.

*ppp*

## A SPRING SONG

Poetry from the "AFTERGLOW," by per.

A FOUR PART SONG.

Composed by CIRO PINSUTI.

**TREBLE.**  
*Allegretto moderato* *stac.*

**ALTO.**  
I sat be-neath the A-beles old, The meads were shot with green and gold, And

**TENOR**  
*leggero e stac*  
I sat be-neath the A-beles old, The meads were shot with green and gold, And

**BASS.**  
I sat be-neath the A-beles old, The meads were shot with green and gold. And

*Allegretto moderato.*

*un oco rall.* *pp Leggero scherzoso.*

un - derneath my feet there roll'd The lit - tle sil-v'ry Gad; The cuc koo and the

*un poco rall.* *pp. stac.*

un - derneath my feet there roll'd The lit - tle sil-v'ry Gad; The cuc-koo and the

*un poco rall.* *Leggero scherzoso.*

## A SPRING SONG.—CONTINUED.

thrush were singing, singing, singing, The sheep bells on the hills were ringing, ringing,

thrush were sing - ing, singing. The sheep bells on the hills were ring - ing,

thrush were singing, singing, singing, singing, The sheep bells on the hills were ringing, ringing, ringing,

ringing, All life was gay and glad! All life was gay and glad! All life was gay and

ringing, All life was gay and glad! All life was gay and glad! All life was gay and

ringing, All life was gay and glad! All life was gay and glad! All life was gay and

glad! ..... all life was gay, ... was gay and glad!

glad! ..... was gay and glad! was gay, ... was gay and glad!

glad! ..... was gay and glad! was gay, ... was gay and glad!

## A SPRING SONG.—CONTINUED.

The bu - sy bab - bling wa - ter - fall Me - lo - dious - ly kept time to all, The

The bu - sy bab - bling wa - ter - fall Me - lo - dious - ly kept time to all, The

The bu - sy bab - bling wa - ter - fall Me - lo - dious - ly kept time to all, The

*pp stac.*

rich May mu - sic mys - ti - cal, *un poco rall.* Ton'd to the fresh'ning air; *1p Leggero scherzoso.* Each rip - ning bud that

rich May mu - sic mys - ti - cal, *un poco rall.* Ton'd to the fresh'ning air; *pp stac.* Each rip - ning bud that

rich May mu - sic mys - ti - cal, *un poco rall.* Ton'd to the fresh'ning air; *Leggero scherzoso.* Each rip - ning bud that

o - pen, that o - pen, o - pen flies. Seem'd gasp - ing with a gay, a

o - pen, that o - pen pen flies. Seem'd gasp - ing with a gay, a

o - pen flies, that o - pen, o - pen flies, Seem'd gasp - ing with a gay surprise, a

## A SPRING SONG.—CONTINUED.

*ff.* *meno forte.*

gay sur - prise, To greet a world so fair, to greet a world so

gay sur - prise, To greet a world so fair, to greet a world so

gay sur - prise, To greet a world so fair, to greet a world so

*dim.* *p* *cres.* *meno forte.*

fair... to greet a world so fair!

fair... to greet a world so fair!

fair... to greet a world so fair!

*f* *rall.* *f* *ritenuto.*

..... a world so fair, ..... a world so fair!

..... a world so fair, so fair, ..... a world so fair!

..... a world so fair, so fair, ..... a world so fair!



3 O love-ly, love-ly, love-ly spring! O rob'd in sunbeams! bridegroom, king! Breathe

3 O love-ly, love-ly, love-ly spring! O rob'd in sunbeams! bridegroom, king! Breathe

3 O love-ly, love-ly, love-ly spring! O rob'd in sunbeams! bridegroom, king! Breathe

*pp stac.*

on my heart and bid me sing, Or rather praise and pray; For emblems are these

on my heart and bid me sing, Or rather praise and pray; For emblems are these

on my heart and bid me sing, Or rather praise and pray; For emblems are these

*un poco rall.* *pp Leggero scherzoso.*

*un poco rall.* *pp stac.*

*un poco rall.* *Leggero scherzoso.*

sunny, these sun-ny, sun-ny hours, These gold - en meads, and

sunny, these sun-ny, sun-ny hours, These gold - en meads, and

sunny hours, these sun-ny, sun-ny hours, These golden meads, and stream, and flow'rs, These

## A SPRING SONG.—CONCLUDED.

*ff* *meno forte.*

stream, and flowers, Of ev - er - last - ing May! of ev - er - last - ing

stream, and flowers, Of ev - er - last - ing May! of ev - er - last - ing

gold-en meads and flowers, Of ev - er - last - ing May! of ev - er - last - ing

*dim.* *p* *cres.* *meno forte.*

May, ... of ev - er - last - ing May, ...

May, ... of ev - er - last - ing May, ...

May, ... of ev - er - last - ing May, ...

*rall.* *ritenuto.*

... of ev - er - last - ing May!

... of ev - er - last - ing, of ev - er - last - ing May!

... of ev - er - last - ing, of ev - er - last - ing May!

## WHEN THE VESPER BELL COMES STEALING.

English words by S. C.

QUARTETTE, ADAPTED BY W. H. BURCH.

Music by FRANCESCO FLOREIMO.

*Larghetto religioso.*

Piano introduction in 12/8 time, featuring a melody in the right hand and a bass line in the left hand.

SOPRANO.

A - - ye Ma-

CONTRALTO.

TENOR. (Sings lower.) When the Vesper bell comes stealing, O'er the low lands softly pealing, softly pealing, Ave Ma-

BASS.

O'er the low lands softly pealing, softly pealing, Ave Ma-

*p cres.*

Softly pealing, Ave Ma-

Piano accompaniment for the first system of vocal parts, featuring a melody in the right hand and a bass line in the left hand.

Piano accompaniment for the second system of vocal parts, featuring a melody in the right hand and a bass line in the left hand.

*p cres.*

*p*

*cres.*

*p*

Coro. *f*

Soft-ly peal-ing, Ave Ma-ri a.

a. Soft-ly peal-ing, Ave Ma-ri a.

*f cres.*

Soft-ly peal-ing, Ave Ma-ri a.

*f*

Soft-ly peal-ing, Ave Ma-ri a.

Solo. *p*

*cres.*

Let our ho-liest thoughts a-rise to Thee a-bove in sun-ny

*cres.*

*p*

*p*

*poco ritardando.*

*p* Let our ho-liest thoughts a-rise To Thee a-bove, A-ve Ma-ri

skies, Oh! let our ho-liest thoughts a-rise To Thee a-bove, A-ve Ma-ri

To Thee a-bove, A-ve Ma-ri

A-ve Ma-ri

*ritard. colla voce.*

*a tempo.* Coro. *f cres.*

- a. Hear, oh! hear, A - ve Ma -

*cres.* - a. Hear, oh! hear us, Ave Ma - ri - - - - a, Hear, oh! hear, A - ve Ma -

*f cres.*

- a. Hear, oh! hear, A - ve Ma -

- a. Hear, oh! hear, A - ve Ma -

*a tempo.* *cres.*

*f*

- ri - - - - a.

- ri - - - - a.

- ri - - - - a.

- ri - - - - a.

*cres.* ... sempre di piu.

CONTRALTO. *con devota espress*

*p* *ff* *ten.* *ritardando.* *ten.* *p*

Thou who hearest all our pray'rs, Thou seest all our griefs and tears, Like an an-gel send re-lief, Console and help us from our

*p* *col cantu,*

*f*

102 WHEN THE VESPER BELL COMES STEALING—CONTINUED.

*a tempo. f* CORO.

*pp ritardando.*

*ten.*

*lo. tempo.*

Like an an - gel send re - lief, Con - sole and help us from our fears.

Like an an - gel send re - lief, Con - sole and help us from our fears.

Like an an - gel send re - lief, Con - sole and help us from our fears.

*f* Like an an - gel send re - lief, Con - sole and help us from our fears. When the ves - per bell comes

*a tempo. f* *ritardando colla voce.* *p* *lo. tempo.*

*p* When the ves - per bell comes stealing, soft - ly peal - ing, Ave Ma - ri

When the ves - per bell comes stealing, soft - ly peal - ing, Ave Ma - ri

*cres.* Soft - ly peal - ing, Ave Ma - ri

steal - ing, O'er the low - lands soft - ly peal - ing, soft - ly peal - ing, Ave Ma - ri

*cres.* *p*

CORO. *ff cres.*

- a, *cres.* *ff* Soft - ly peal - ing, Ave Ma -

- a, Soft - ly peal - ing, Ave Ma - ri - - - a, Soft - ly peal - ing, Ave Ma -

- a, *ff* Soft - ly peal - ing, Ave Ma -

- a, Soft - ly peal - ing, Ave Ma -

*cres.* *f*

*p*

ri a, A ve, Ma

*f*

*f piu mosso* *lo. tempo.*

ri a, A

*f*

*piu mosso*

*lo. tempo*

*a poco. a poco. ritardando e mancando sempre.* *ppp Lento.*

A ve, Ma ve, Ma

ve, Ma ri a, A ve, Ma

ve Ma - ri a, A - ve Ma

ve, Ma - ri a, A - ve, Ma ri

*col canto.*

*Lento.*

- ri - - - - - a...

1mo. tempo.

lunga.

sempre morendo. pp

f

Andante devoto.

legato.

CONTRALTO.

Ho-ly Vir-gin, Mo-ther, be our friend, Thy Sa-vours to thy

cres...

ten.

p

cres.



chil - dren send; Ho - ly Vir - gin, Mo - ther, be our friend, Ho - ly Vir - gin, Mo - ther, be our

*col canto.*

*con espress.*

Thou who hear - est all our pray - ers, Thou who see - est all our

*pp*

friend, Thou who hear - est all our pray - ers, Thou who see - est all our

Thou who hear - est all our pray - ers, Thou who see - est all our

Thou who hear - est all our pray - ers, Thou who see - est all our

*pp*

*cres.* *p* *poco ritardando.*

tears, Let our hearts and lips re - peat The prayers we of - fer at thy

tears, Let our hearts and lips re - peat The prayers we of - fer at thy

*cres.* *p*

tears, Let our hearts and lips re - peat The prayers we of - fer at thy

tears, Let our hearts and lips re - peat The prayers we of - fer at thy

*cres.* *p* *ritard. colla voce.*

*pp* *1mo. tempo.* *ritar - dan -*

feet, Thy fa - vours send. *cres.* Thy

feet, Ho - ly Vir - gin, Mo - ther be our friend, Thy fa - vours

feet, Thy fa - vours send: Thy

feet, Thy fa - vours send. *1mo. tempo.* Thy

*do.* *pp col canto principale.*

favours to thy chil - dren send, thy fa - vours

*ritard: a piacere.*

to thy children send, thy favours send, Ho - ly mo - ther, be our friend, Thy favours to thy children

fa - - - vours send. thy fa - vours

fa - - - fours send, thy fa - vours send, thy fa - vours

*seguendo sempre il canto.*

*Primo tempo.*

send. *p*

send. When the ves - per bell comes

send. *pp* *cres.*

send. When the ves - per bell comes stealing O'er the lowlands soft - ly

*Primo tempo.*

*p*

*sf sf sf sf sf p*

First system of musical notation. It consists of four staves. The top two staves are vocal parts with lyrics: "Soft-ly peal-ing, A - - ve Ma - - steal-ing O'er the low-lands soft-ly peal-ing, A - - ve Ma - - O'er the low-lands soft-ly peal-ing, A - - ve Ma - -". The bottom two staves are piano accompaniment. Dynamics include *cres.* and *f*.

Second system of musical notation. It consists of four staves. The top two staves are vocal parts with lyrics: "a, A - - a, A - - a, A - -". The bottom two staves are piano accompaniment. Dynamics include *p*, *pp*, and *pp sempre legato*. The word *Coro.* is written above the piano part.

Third system of musical notation. It consists of four staves. The top two staves are vocal parts. The bottom two staves are piano accompaniment. Dynamics include *cres.* and *deces.*

*Allegro. f cres.*

ve Ma - ri - a, A -

ve Ma - ri - a, A -

ve Ma - ri - a, A -

ve Ma - ri - a, A -

ve Ma - ri - a, A -

*Allegro. f cres.*

*ff piu allegro.*

ve Ma - ri - a.

ve Ma - ri - a.

ve Ma - ri - a.

ve Ma - ri - a.

ve Ma - ri - a.

*ff piu allegro.*

*sempre ff*

*sempre ff*

Dedicated to the ARION of New York City.

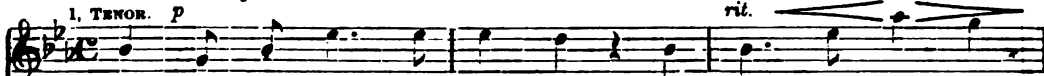
## THE KNIGHT'S FAREWELL.

(RITTERS ABSCHIED.)

QUARTETTE FOR MALE VOICES.

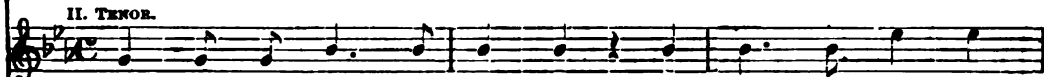
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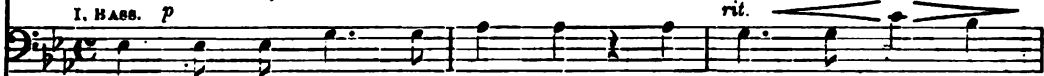
*Andante con espressione.*I. TENOR. *p*

1. Hark! trum-pets far off sound-ing, And war-rior's steeds are  
 1. Weh dass wir schei-den mue-ssen Lass mich noch ein-mal

II. TENOR.

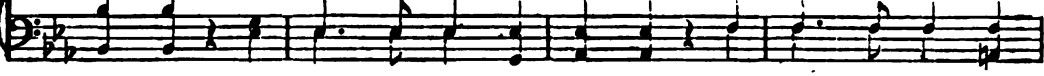
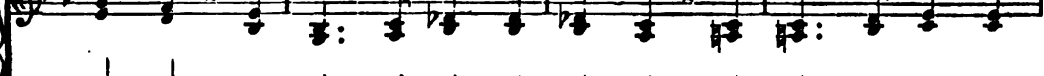
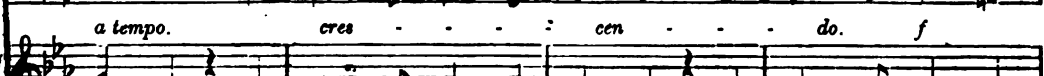
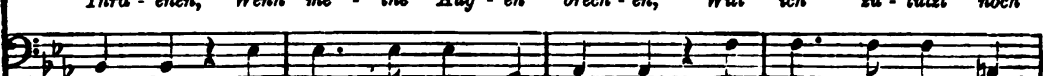
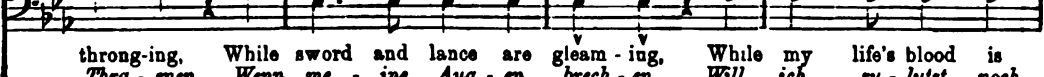
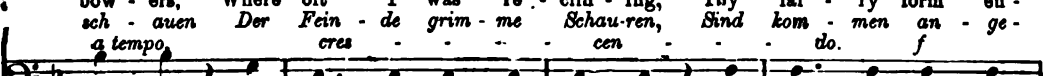
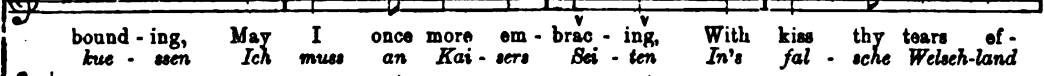
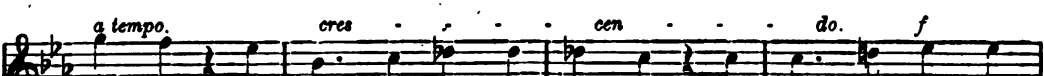
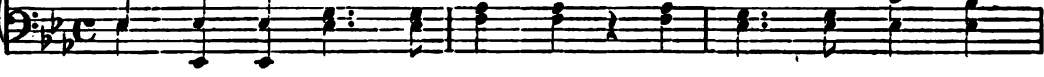
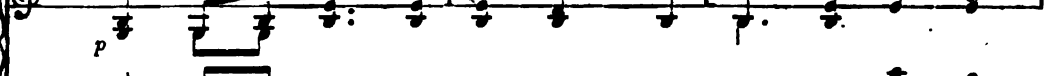
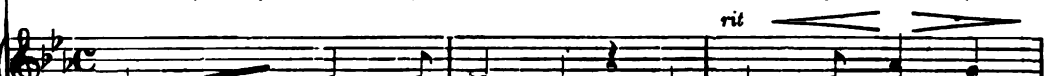


2. Take now this wreath of flow-ers, Plucked from our gar-den  
 2. Ich werd auf Ma-ien Au-en Dich nie-mals wie-der

I. BASS. *p*

3. I'll think of thee with long-ing, While foe-men round me  
 3. Ich denk an dich mit Sch-nen, Ged-enk an mich mit

II. BASS.



*a tempo.* *cres* *cen* *do.* *f*  
 bound-ing, May I once more em-brac-ing, With kiss thy tears of-  
 kue-ssen Ich muss an Kai-sers Sei-ten In's fal-sche Welsch-land

bow-ers, Where oft I was re-clin-ing, Thy fai-ry form en-  
 sch-auen Der Fein-de grim-me Schau-ren, Sind kom-men an-ge-  
*a tempo.* *cres* *cen* *do.* *f*

throng-ing, While sword and lance are gleam-ing, While my life's blood is  
 Thra-enen, Wenn me-ine Aug-en brech-en, Will ich zu-lutet noch

## THE KNIGHT'S FAREWELL.—CONCLUDED.

fac - ing? Fare - well, fare - well, my own true  
 rel - ten, Fahr - wohl, fahr - wohl mein ar - mes

twi - ing, Fare - well, fare - well, my own true  
 fa - hren, Fahr - wohl, fahr - wohl mein ar - mes

stream - ing, Fare - well, fare - well, my own true  
 sprech - en, Fahr - wohl, fahr - wohl mein ar - mes

love, Fare - well, fare - well, my own true love,  
 Lieb, Fahr - wohl, fahr - wohl, mein ar - mes Lieb.

love, Fare - well, fare - well, my own true love,  
 Lieb, Fahr - wohl, fahr - wohl, mein ar - mes Lieb.

love, Fare - well, fare - well, my own true love,  
 Lieb, Fahr - wohl, fahr - wohl, mein ar - mes Lieb.





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